

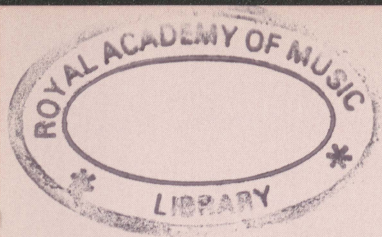


Prospectus

for entry in 1997

Royal
Academy
of
Music





Front cover:
David Strange conducting
the String Orchestra
in the Duke's Hall



ADDENDA AND CORRIGENDA TO THE PROSPECTUS FOR ENTRY IN 1997



Diana, Princess of Wales has resigned as President of the Royal Academy of Music.



Succeeding Jean Harvey as Head of Strings, with effect from 1st July 1997, is David Strange FRAM. In his distinguished career as a performer, he has been Principal Cellist of both the Royal Philharmonic Orchestra and the Royal Opera House Orchestra, Covent Garden. He is Head of String Studies of the European Union Youth Orchestra and Professor of Cello at the Academy.



Other new appointments include:

Strings:	Joshua Bell (Visiting Professor from September 1997)
Vocal:	Noelle Barker OBE, Diane Forlano, Jean Rigby, Richard Shaw (Staff Accompanist) and Nicolai Gedda (Visiting Professor from September 1997)
Organ:	Dame Gillian Weir (Visiting Professor)
Composition:	Jonathan Finn (Consultant)
Brass:	Edward Carroll, John Webb and Jeremy West
Woodwind:	Michael Collins (Visiting Professor of Clarinet)
Piano:	Maria Curcio

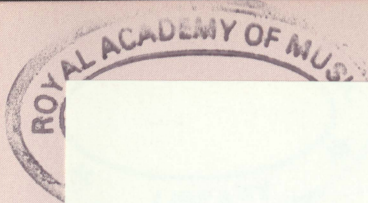
Omitted accidentally from this printing of the Prospectus is the name of **Martin Outram**, professor of viola (p.18). Also on p.18, Lydia Mordkovich's qualifications and honours are Grad (Moscow State Conservatoire), Grad (Odessa State Conservatoire), FRNCM, and Duncan McTier's are BSc, FRNCM and ARCM. Nicholas Cole (p.25) is FRAM. Julie Kennard (p.35) is ARCM, HonARAM.



The Academy's new Percussion Room opened in September 1996.



The Academy's new hours of opening in the evening are until 11pm on week-days, and 4-9pm on Saturdays (after the Junior Academy).



The Academy celebrates its 175th anniversary in 1997, and highlights of the calendar include:

January	Gennadi Rozhdestvensky conducts the Symphony Orchestra
February	Sir Colin Davis conducts a semi-staged performance of <i>Così fan tutte</i> , in aid of the Alexander Technique Fund.
March	Nicholas Cleobury conducts the Manson Ensemble in the inaugural Inter-Collegiate Composers Consortium.
March	The Wallace Collection, by popular demand, make a welcome return to the Academy.
May	The Sinfonia, conducted by Colin Metters, goes on a short UK tour.
June	The first 175th Anniversary Gala Concert, conducted by Lutz Köhler.
October	The Alberni Quartet, on the Academy's Strads, give the 1997 RAM Guild Celebrity Recital in the Duke's Hall.
November	The second 175th Anniversary Gala Concert - Sir Colin Davis conducts Yuri Bashmet, Maxim Vengerov and the Sinfonia in 'Mozart on the Strads' at the Royal Festival Hall, in aid of the Academy and Great Ormond Street Hospital
December	Brahms Requiem, conducted by Lutz Köhler.





**Royal
Academy
of
Music**

Patrons

Her Majesty The Queen

Her Majesty Queen Elizabeth The Queen Mother



**The Princess of Wales, President of the Royal Academy of Music,
with members of the Students' Union**

Royal Academy of Music
Instituted 1822
Incorporated by Royal Charter 1830

Competitions Organiser
Academic Registrar
Vocal Faculty
Concert Secretary





Royal
Academy
of
Music

Marylebone Road, London NW1 5HT Telephone 0171-873 7373 Fax 0171-873 7374
International Telephone (+44) 171-873 7373 International Fax (+44) 171-873 7374

Principal: Curtis Price AM, PhD, Hon RAM

Director of Studies

Jonathan Freeman-Attwood B Mus,
M Phil, Hon ARAM

Director of Finance and Personnel

Jan Whitehouse CIPFA, MILAM, MIM

Director of the Junior Academy

Jonathan Willcocks MA, Hon RAM

Director of Development

Peter Shellard BA, Hon FRAM

Heads of Departments

Christopher Elton FRAM (*Keyboard*)

Jean Harvey FRAM (*Strings*)

John Wallace OBE, Hon RCM, FRSAMD, MA,
FRAM (*Brass*)

Sebastian Bell FRAM, Hon RCM
(*Woodwind*)

Mark Wildman FRAM, FRSA (*Voice*)

Graham Collier OBE, Hon RAM (*Jazz*)

Terence Charlston MA, M Mus, FRCO, LRAM
(*Historical Performance*)

Paul Patterson FRAM, FRSA (*Composition
and Contemporary Music*)

Jeremy Summerly MA, M Mus
(*Contextual Studies*)

Postgraduate Course Tutors

Amanda Glauert PhD, BA, ARCM,
(*Mus Course*)

Frank Wibaut Hon RAM
(*Advanced Course*)

Academic Registrar

Philip White ARAM

Librarian

Katherine Hogg MA, Mus M

Estates Manager

Peter Smith GRSM

Undergraduate Course Tutors

Ruth Byrchmore B Mus, M Mus

Timothy Bowers B Mus, D Phil, ARAM

Academic Year 1997-8: Monday 15 September 1997 - Friday 26 June 1998

Opposite: Students and 'Strads'.

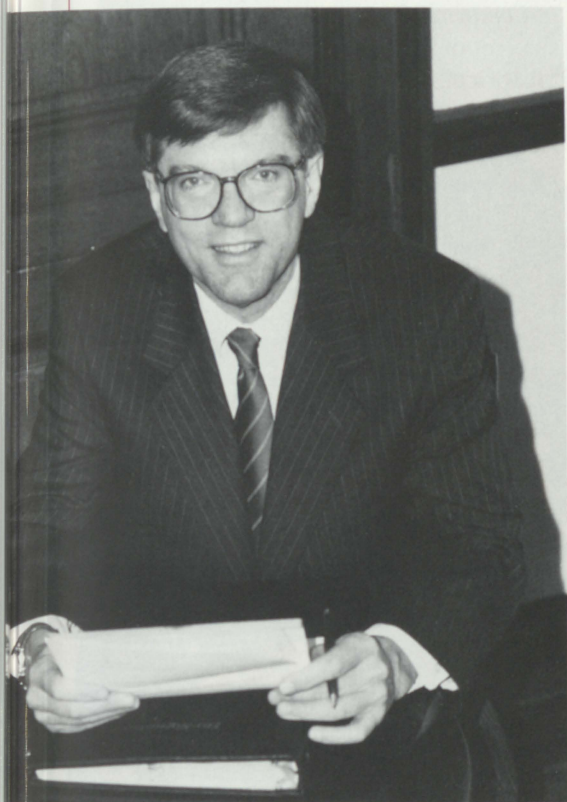
from left to right: David Lasserson, with the Academy's famous 'Archinto' viola of 1696; Nicola Loud, with the Academy's 'Habeneck' violin of 1734; Alasdair Strange, with the Academy's 'Marquis de Corberon' cello of 1726; Narimichi Kawabata, with the Academy's 'Rutson' violin of 1694.

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Every effort has been made to ensure the accuracy of this information in this Prospectus at the time of publication. However, the Academy reserves the right to vary its programme and staffing according to circumstances

Message from the Principal



Curtis Price AM, PhD, Hon RAM

Studied at Harvard University as scholar and violinist. Authority on English and Italian music and renowned expert on Henry Purcell. Other interests include opera, historical performance practice, string playing and broadcasting. Formerly King Edward Professor of Music at King's College London. Trustee of the Associated Board of the Royal Schools of Music.

The main purpose of the Royal Academy of Music is to train professional musicians of the highest quality. Guided by their professors, who include some of the world's most distinguished teachers, students work towards technical mastery of their instruments or voice whilst gaining understanding of the whole art of music. The Academy has been spectacularly successful in producing generations of leading soloists, chamber and orchestral musicians, conductors, opera singers and composers. However, we have no intention of resting on our laurels: brilliant new teachers are regularly recruited; the curriculum is constantly reviewed and updated, new courses introduced and the latest technology applied; we try to react quickly to - and to anticipate - changes in the profession.

The Academy enjoys the enormous advantage of its location in the heart of the world's most musical city. We regard London's five major symphony orchestras, its two opera houses, the Barbican, the South Bank Centre, the Wigmore Hall, St John's Smith Square, the Royal Albert Hall, etc as vital extensions of the Academy itself, where one can learn by example from the greatest musicians of the day. Many of our professors are also principals of London orchestras, Academy students become quickly absorbed in London concert life and contacts made during

message from the Principal

a student's time in London can be invaluable to their careers.

The Academy is a cosmopolitan place, proud of its traditions (we were the first institute of higher education in this country to admit women with equal status as men) and proud of its unique atmosphere which is not only warm and welcoming but buzzing with excitement. Music can be a very harsh and demanding profession, even for the most talented and dedicated. The Academy aims to prepare its students for these hard realities as thoroughly as possible, stressing absolute reliability, but never losing sight of the fact that music is an art which needs

deep understanding and gentle encouragement.

Many prospective students will be faced with choices: university or conservatoire? which conservatoire? London or elsewhere? I urge you to attend Academy Open Days, try to arrange consultation lessons with our professors, talk to current students, get the feel of the place. We have tried very hard to assure that this Prospectus accurately reflects what happens at the Academy, but please do come and see for yourself. You will be very welcome.

Antis Price



Introduction



The Royal Academy of Music is Britain's senior conservatoire and one of the oldest institutions in the world for advanced musical training. Since it was founded in 1822, the Academy's reputation for performance and composition has never been more excitingly realised than in the present day. The emphasis of training at the Academy is simple: to prepare students for a successful professional career in music as the demands of the outside world dictate. Making a viable living as a performer or composer requires a versatility and resourcefulness as never before. The Academy offers courses and facilities which enable students to explore ways of extending the musical world beyond its present confines.

The focal point of work is the Principal (or 'major') study and for a student to thrive he/she needs a teacher of the

front rank. The following pages list the distinguished resident teachers at the Academy, as well as our visiting professors, consultants and 'International Chairs' who visit regularly. We take great care to match the right student with the right teacher (*see Consultation Lessons, page 11*). Each faculty also prides itself on delivering orchestral, chamber, 'historical', contemporary, jazz and commercial training at the highest level. In the majority of cases, ensemble playing of every description constitutes a significant part of any professional career. Students are therefore expected and encouraged to perform on a regular basis both inside and outside the Academy.

We seek to develop the talents and aptitudes of all our students as soon as they are accepted. Individual syllabuses are supervised by the Director of

Studies, who works closely with the Heads of Studies and Course Tutors on the needs of all students. We also have a professional counsellor who is a member of the counselling team of King's College London. In these ways we are able to monitor the artistic and professional development, as well as the personal welfare, of all our students.

Above all, students enjoy an atmosphere which is friendly and purposeful. As an international community of 500 students, including 150 postgraduates, we flourish in an environment where over 40 different countries are represented. Many students pursue an exchange programme during the course of study, facilitated by the Academy's close links with leading institutions in Europe, North America and Australia.

study opportunities

The Academy takes an expansive view of the study of music. Performance - in all its guises - lies at the heart of undergraduate and postgraduate courses, with a range of lessons, recitals, concerts, operas, masterclasses, competitions and a large number of related, academic and supporting disciplines, which all enable students to broaden their horizons in an integrated 'university of playing'.

The balanced development of technical excellence, intuitive musicianship and an enquiring mind is central to the Academy's mission of giving every student the best possible chance of becoming an articulate and informed musician. In this way our courses demand that students not only absorb established techniques and attitudes



but learn to think for themselves in preparing for a rewarding and productive career - as well as understanding that the study of music and its interpretation are the life-long task of an aspiring artist.

The Academy maintains a collaboration of prime importance with King's College London. The partnership of two internationally renowned institutions allows students to draw on the considerable expertise and resource of each other. This has resulted in two courses unique of their kind, the **B Mus (Perf)** and **M Mus (Perf)**. The Academy also offers an **Advanced Course** for the majority of postgraduate students which operates on similar lines (*see page 16 for course details*).

General information

location

London is generally acknowledged to be the musical capital of the world as well as the creative arts in general. Moreover, as the gateway to Europe, London offers an unrivalled range of opportunities. The Academy is situated in the heart of the city and enjoys a position within two minutes' walk of the famous Regent's Park. There is easy access to main-line and underground stations as well as Heathrow and Gatwick international airports (*see map on inside back cover*).

facilities

The Academy is a striking, purpose-built Edwardian building dating from 1911. It includes all the requirements of a modern conservatoire: teaching studios, rehearsal and lecture rooms, two large concert rooms, a recently updated stock of pianos, a well-equipped Library, a modern opera theatre and a large concert hall, good restaurant facilities and a significant new provision in electronic and recording studios. The latter can be used for student performances or for making demonstration tapes. There are also suites of practice studios. Teaching rooms are available for practice in the evenings. Facilities are available from 7am-midnight during term-time and on a more restricted basis at weekends and in vacations.

Library

The Library has over 125,000 items and provides essential materials for Academy courses, with a large stock of books and sheet music including a significant collection of choral, early and contemporary music scores. The Armstrong Room houses the reference collection and has accommodation for quiet study. Audio facilities include CD players, and record/cassette decks as well as a fast-growing library of recordings. Microfilm/microfiche materials and a reader-printer are also available for use. The majority of students have access to King's College and University of London libraries but must apply through the Librarian in the first place. An inter-library loan scheme operated by the British Library gives access to still further resources. All stock information is available on a modern computerised system.

The Orchestral Library has about 4,000 sets of orchestral parts constantly augmented with new acquisitions. Important collections include the libraries of Sir Henry Wood and Otto Klemperer.

The Academy also possesses a fine collection of manuscripts and early printed editions; they may be consulted by appointment. The rarest of these have recently been conserved with the help of the Steel Charitable Trust. The Library also houses a Sir Arthur Sullivan archive presented by Professor Arthur Jacobs. Among the Library's

most valuable possessions are the manuscripts of Purcell's *The Fairy Queen*, Sullivan's *The Mikado*, and Vaughan Williams's *Fantasia on a Theme of Thomas Tallis*.

(Various guides are available from the Librarian).

Stock of Instruments

All students, except those in piano, organ, harpsichord and timpani and percussion, are expected to own their own instruments. The Academy has an extensive stock of instruments, including one of the finest collections of stringed instruments in the world (*Masterpieces of Italian Violin-Making 1620-1850*, by David Rattray, the Academy's Instrument Custodian, is a valuable guide to this collection - price £50) comprising Stradivari and Amati violins and the famous 1696 'Archinto' viola. The majority of these are available on loan during studentship, particularly for important concerts, recordings and international competitions. There is also a varied stock of woodwind and brass instruments and a substantial collection of modern copies for 'period' performance.

Computers

Ten Apple Macintosh work stations, for the use of students and staff, are equipped with academic and professional applications, including word-processing, spreadsheets and desktop publishing. To complement this, the acclaimed Sibelius 7 software package is available for 'state-of-the-art' music notation. Students have access both to electronic mail and the vast information resources accessible the world over through the Internet. The Academy provides training in the use of this equipment, thereby helping students to master the skills needed by professional musicians today in managing and promoting their performance careers.

student services

Accommodation

The Academy has access to a wide range of accommodation including hostels in the University of London. All enquiries should be addressed to the Estates Manager.





Counselling

The pastoral team, led by the Counsellor, has instant access to all appropriate facilities at King's College. The Academy has designated Chaplains serving several denominations.

Health

The Academy uses a range of specialists who deal with difficulties related particularly to performing musicians. Close links exist with a number of the city's teaching hospitals.

The Student Union

All students are automatically members of RAMSU, the Academy Student Union. Apart from its provision of entertainment and welfare services, RAMSU actively represents students on all boards, including the Board of Directors, and makes an important contribution to Academy life. The Union is run by an elected student President and a committee of officers with specific posts, including one specially for overseas students. The Student Liaison Committee meets monthly with staff to discuss current issues and concerns with staff.

Social life at the Academy is very active with a wide range of events, from regular jazz, karaoke and quiz nights in the bar to didgeridoo workshops and salsa parties. Freshers' week events (including a play-through of Verdi's *Requiem* in 1995), termly balls, Rag Week and other special events are organised. Societies include a belly dancing society, a film society, Tai Chi classes and a burgeoning Christian Union. The unbeaten (at time of press) Academy football team plays against other colleges and orchestras most weekends and the cricket team plays throughout the season. There is also a netball team and squash ladder. Close proximity to the University of London Union building allows students to benefit from excellent sports and entertainment facilities and a range of societies at very affordable prices.

Consultation Lessons

The Academy takes great care over the allocation of students to teachers. Those who have accepted a place are encouraged to make early contact with the Academic Registrar. Every effort is made to accommodate students' preferences but the final allocation is at

the absolute discretion of the Principal. There may be a charge for consultation lessons in advance of entry, payable to the professor.

Scholarships and Bursaries

Entrance Scholarships and Exhibitions are awarded to selected candidates following Entrance Auditions. The Academy is also able to offer bursary awards to a select number of students, both undergraduate and postgraduate. Funds vary from year to year but the Academy tries to make available as much money as it can for students. Enquiries should be made to the Academic Registrar.

Overseas Students

The Academy offers an 'acclimatisation' course to foreign students in the weeks before the beginning of the academic year. This includes a thorough introduction to the Academy and London life. Ongoing language courses, for which there is a small charge, are also available (and are compulsory for non-English speaking overseas students who fail to satisfy a minimum English-speaking requirement). A handbook for foreign students is available from the Academic Registrar and gives many useful hints.

Open Days

Open Days are designed for any member of the public to observe Academy work in progress, though they are directed particularly towards prospective applicants who may wish to consult specific staff on aspects of the Academy 'experience'. Open Days usually occur during June; information is included in the application form. Visits at other times may be arranged but are usually for groups rather than individuals. Enquiries should be addressed to the Academic Registrar.

Careers Advice

Career preparation in a broad range of crucial areas in the music profession is integrated into courses of study. The Director of Studies, Heads of Studies and Course Tutors are available to give individual advice. Students also receive a copy of *Preparing for Work*, an in-house volume full of advice from members of the music profession on ways to seek auditions and obtain employment. The Research Officer also provides support for students who are in the final stages of their study.

Post-student Support

The transition from student to professional life is not always easy and the Academy is committed to helping current and former students to establish themselves in the outside world. The 'Music Box' (organised by the Development Office, using technology supplied by Digital Equipment Company and supported by the RAM Club) provides invaluable advice and information for students seeking to develop a career. One-year fellowships are offered for performers with encouraging prospects who would benefit from the Academy's facilities while building their careers.

External Bookings Office

Through the office of the Manager, External Bookings, students have the opportunity of gaining work experience outside the Academy, thus learning to adopt a professional way of handling and administering paid engagements. These include performances in concert and recital, often for the more senior students, and opportunities, open to everyone, to earn money playing at a variety of functions. The musical content and performance standards of such engagements are fully supervised by the professorial staff.

Courses of Study

Director of Studies

Jonathan Freeman-Attwood

B Mus, M Phil, Hon ARAM

Born in UK. Studied at University of Toronto and Christ Church, Oxford; Healey Willan Scholarship for research and performance, 1985. M Phil in 17th-century consort music and the symphonies of Bruckner. Writer, broadcaster for BBC and reviewer for *Gramophone*. Trumpeter - solo recitals, orchestral, ensemble work, recordings and broadcasts. Honorary award: Hon ARAM. Academic Studies lecturer, RAM 1988-, GRSM Tutor 1990-1. Artistic Director, 'Purcell at the Academy', 1995. Dean of Undergraduate Studies 1991-5. Director of Studies 1996-.



The Academy offers undergraduate and postgraduate courses in the following Principal-study subjects:

- **Strings:** Violin, Viola, Cello, Double Bass, Harp, Classical Guitar; Historical String Instruments (Violin, Viola, Viola da Gamba, Cello, Violone, Lutes)
- **Woodwind:** Flute, Oboe, Clarinet, Saxophone, Bassoon; Historical Woodwinds (Recorder, Transverse Flute, Oboe, Oboe d'amore, Clarinet, Bassoon)
- **Brass:** Trumpet, Horn, Trombone, Euphonium, Tuba; Historical Instruments (Cornetto, Natural Trumpet and Horn, Sackbut, Ophicleide).
- **Timpani and Percussion** (one subject)
- **Classical Accordion**
- **Conducting** (normally postgraduate only)

- **Keyboard:** Piano, Piano Accompaniment (postgraduate and from year 3 for undergraduates), Répétiteur (postgraduate only), Organ; Historical Instruments (Harpsichord and Fortepiano)
- **Vocal Studies**
- **Historical Performance**
- **Composition**
- **Electro-acoustic composition**
- **Commercial Music composition**
- **Jazz**

full-time performance

Undergraduate: B Mus (Perf), University of London in association with King's College London. 4 years.

The Professional Certificate may be

awarded for those for whom it is agreed by the Director of Studies that required elements of the B Mus Course should not be completed.

'Foundation' courses (although not formal) are offered for foreign students, and prospective undergraduates from abroad are given special curricula agreed with their respective tutor at the beginning of the academic year. This may involve intensive English-language tuition to ensure that students get the very best from their studies at the Academy. An appointed tutor is on hand to provide special assistance to foreign students.

The B Mus Course handbook is available from the Academic Registry.

Please note that the Music Department at King's College London continues to offer its three-year B Mus Course (UCAS Code: W302) for which separate application must be made via the UCAS system.

Students on this course may apply at KCL for individual instrumental or vocal tuition at the Academy, learning with an Academy professor or with supervised, advanced postgraduates.

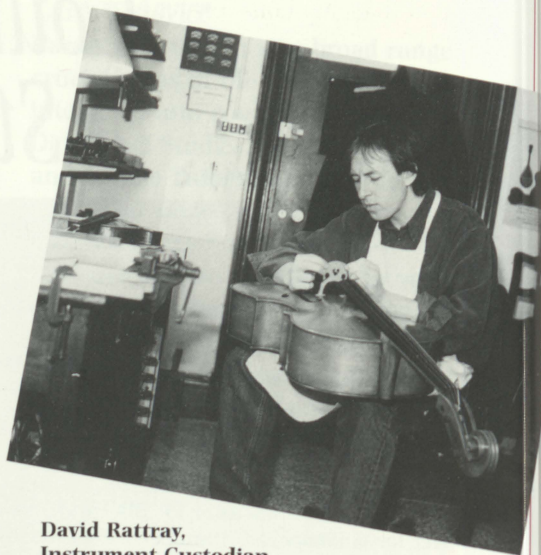
Postgraduate:

Advanced Course – 1 or 2 years.

M Mus (Perf), University of London (in association with King's College London) – 2 years (exceptionally 1 year).

M Mus (Composition), University of London – 1 year.

Junior Academy Courses: full details of provision on Saturdays and mid-week for young musicians aged 10-18 of outstanding potential and commitment, and of other Junior courses at the Academy, are available from the Junior Academy Office (Tel: 0171-873 7380).



**David Rattray,
Instrument Custodian**

outline of course programmes

B Mus (Perf) Degree

i) This pioneering and integrated course for all undergraduates is designed to promote the highest levels of performance at the same time as giving musicians the intellectual tools to develop their creative potential in an increasingly competitive world. All parts of the programme are geared towards enabling students to fulfil their potential within a focused yet flexible provision of practical tuition and academic classes - expressly built for international performers of tomorrow.

ii) The Academy believes strongly that its performance programmes warrant the best possible qualification. For this reason, we offer our students a B Mus awarded by the University of London, a world-renowned degree which holds any student in good stead whatever path is ultimately followed.

iii) The Academy collaborates closely with King's College London as a means of allowing students to work within a broad educational and artistic environment; shared lecturers and classes enable students from both institutions to benefit from an ever-increasing range of activities and facilities. Tutors are on hand to advise students on how the curriculum can best be tailored to individual needs.

iv) The course is strongly weighted towards performance, though traditional distinctions between performance and academic subjects are less easy to determine as syllabuses become increasingly oriented towards the study of interpretation and career preparation. At the Academy, the B Mus represents *everything* in the students' curriculum.

general curriculum

a) Practical Studies:

- i)** Principal-study lesson (instrument, voice or composition)
- ii)** Orchestras, chamber groups, performance classes, masterclasses, concerts

b) Related Studies:

- i)** Individual faculties often require *Related Instruments* to the Principal Study as an integral part of the syllabus (eg Piccolo, Cor Anglais, E Flat Clarinet, Bass Clarinet, Saxophone, Bass Horn, Contra Bassoon, Wagner Tuba, Alto Trombone, Bass Trumpet and Ophicleide are all studied at various stages in the curriculum).

Specific vocational tuition such as the above has replaced the traditional,

contrasting second-study subject in recent years as a course requirement. However, limited space is available for students who show exceptional ability in a second study and can show its relevance to their professional aspirations.

ii) Performance Topics and Professional Preparation

iii) Aural training

iv) Keyboard Skills and Conducting classes are offered to appropriate students.

c) Academic Studies:

- i)** Musical Techniques and Analysis (years 1 and 2), Topics in Music History (year 1)
- ii)** Class Electives (see course booklet for full range), including performance practice, instrumentation and arranging, and historical studies (years 2-4)
- iii)** Humanities Courses: at RAM and KCL in languages, literature, history etc (taken for a minimum of one year).

M Mus (Perf) Degree

Similar to the B Mus (Perf), this course is offered by the University of London with a strong academic input from King's College. This course serves the needs of students who wish to pursue advanced training in musical performance alongside seminars in academic and research.

Other than the equivalent performance opportunities offered on the Advanced Course, M Mus students attend a Research Seminar where they study disciplines of performance practice, editing, aesthetics, criticism, and analysis and performance. The academic component in year 2 includes study at King's College



The Academy is pre-eminent for its training of string quartets. Howard Davis, of the Alberni Quartet, here coaches a student ensemble

London and individual tutorials.

The M Mus (Composition) is offered under federal arrangements through the University of London.

Advanced Course

i) This advanced diploma programme provides specialist training for postgraduates to the highest level. In addition to Principal-study work, students, particularly at the senior level, work closely with a range of faculty staff, thus allowing them to experience the variety of approaches which the Academy's team of teachers can offer.

ii) Advanced Course students are involved in the full gamut of ensemble and complementary activities: chamber music, orchestras, opera, early music, contemporary music, church music etc arranged by faculty and monitored closely by the Advanced Course Tutor who assists with individual programmes.

iii) Students at this level are expected to perform regularly in Academy

concerts, such as solo opportunities at lunchtime concerts and Wednesday early evening events, concertos with the Symphony Orchestra, Sinfonia and String Orchestra, faculty concerts and performance classes, as well as in the Academy's wide range of competitive prizes and chamber music evenings.

iv) The course forms a 'bridge' to a performance career and those applying should have a clear idea of their future aims.

B Mus classes may be taken by Advanced Course students according to need and availability. Individual course booklets are available from the Academic Registry.

The LRAM (Teaching) Diploma

This is available for undergraduates and is normally completed in the third year. It is also available to postgraduate students by arrangement. A booklet including full details of the Course can be obtained from the Academic Registrar.

Professional faculties





Strings

Head of Strings Jean Harvey FRAM

Born in UK. Studied at RAM with Harold Craxton and Frederick Grinke, and later with Myra Hess, Benno Moiseiwitsch, Albert Sammons, Arthur Grumiaux and Max Rostal; Recital Diploma in violin and piano. Many concerts including violin and piano concertos in a Henry Wood Promenade concert; recitals and masterclasses continue including in Europe, USA, New Zealand and Asia. Chief Examiner, Associated Board of the Royal Schools of Music 1983-96. Honorary award: FRAM. Piano and violin teacher, RAM 1966-. *Head of Strings* 1990-.

International Chair of Viola Studies

Bruno Giuranna

International Consultant

Mauricio Fuks

Violin

Diana Cummings FRAM
Howard Davis FRAM, FRSAMD, FRSA
Erich Gruenberg OBE, Hon RAM,
FGSM, FRCM
Jean Harvey FRAM
Maurice Hasson Hon RAM
Sophie Langdon ARAM
Mateja Marinkovic
Nicholas Miller ARAM
Lydia Mordkovich
Clarence Myerscough FRAM
György Pauk Hon RAM, Hon GSM
Simon Standage MA (*Baroque Violin*)
Elizabeth Wallfisch (*Modern and Baroque Violin*)
Xue Wei

Viola

Rivka Golani
Jan Schlapp ARAM (*Baroque Viola*)
Paul Silverthorne FRAM
John White FRAM

Cello

Douglas Cummings FRAM
Lional Handy ARAM

Mats Lidström

Derek Simpson FRAM

David Smith Hon RAM, FRSAMD

David Strange FRAM

Jennifer Ward Clarke Hon ARAM

(*Baroque Cello*)

Robert Cohen (*Visiting Professor*)

Double Bass

Robin McGee FRAM

Duncan McTier FRNCM

Rodney Stewart FRAM

Harp

Daphne Boden Hon ARAM, ARCMA, FRSA

Skaila Kanga FRAM

Osian Ellis CBE, Hon D Mus, FRAM

(*Consultant*)

Classical Guitar

Colin Downes Hon ARAM

Michael Lewin FRAM

John Mills Hon ARAM

Timothy Walker Hon ARAM

Julian Bream CBE, Hon RAM

(*Visiting Professor*)

John Williams Hon RAM

(*Visiting Professor*)

Lute

Robert Spencer Hon RAM

Instrument Custodian

David Rattray Hon ARAM

Chamber Music for Strings

Sigmund Nissel OBE, Hon D Mus, D Univ.
Hon RAM

The Alberni Quartet

Howard Davis FRAM,FRSAMD, FRSA
Peter Pople FRSAMD, Hon ARAM
Roger Best FRSAMD, Hon ARAM
David Smith FRSAMD, FRAM

Visiting Professors

Norbert Brainin OBE, Hon D Mus, D Univ.
Hon RAM
Martin Lovett OBE, Hon D Mus, D Univ.
Hon RAM

bowed instruments

The Academy has an outstanding tradition for training string players of the highest calibre. The number of principal players in orchestras and chamber ensembles throughout Britain and abroad testifies to the high reputation of the string department. The Academy provides specialist string training in solo, chamber music and orchestral performance. An inspiring series of performance classes gives students a chance to play regularly to all members of staff, thus enabling students to benefit from the approaches and traditions of each individual professor. Masterclasses are given regularly and, in the last year, have included Steven Isserlis (cello), Mauricio Fuks (violin), Zvi Zeitlin (violin), Rivka Golani (viola), Jerzy Kosmala (viola), Ida Haendel (violin), Emanuel Borok (violin) and Felix Andrievsky (violin). There is a fine collection of over 200 stringed instruments, many of them very valuable (there are six by Stradivari). These instruments may be available on loan to students.

Chamber music and string playing are almost synonymous and the Academy has a record second to none in its formation and training of string quartets, thanks largely to the remarkable teaching of Sidney Griller.



György Pauk, violin professor

He was succeeded in 1986 by members of the Amadeus Quartet who provided regular coaching for selected ensembles. In 1991 the Alberni Quartet joined the distinguished team of coaches. Among the well-known string quartets formed at the Academy are the Arditti, Alberni, Coull, Hanson, Lindsay, Maggini, Medea, Medici and Vanbrugh Quartets. Other ensembles formed at the Academy include The Gould Trio and The Nash Ensemble. Chamber groups of Academy students frequently perform abroad and recent visits have included Seoul, Tokyo, Taipei, Budapest, Athens, Amsterdam, Rotterdam, Paris, Rome and Bonn. The prestigious Diamond Chamber Music Series enables students to perform alongside distinguished professors and guests such as Lynn Harrell, Imogen Cooper, Andrew Marriner, Stephen

Kovacevich, György Pauk, Erich Gruenberg, Joseph Seiger, Boris Berezovsky and Maurice Hasson.

The Academy gratefully acknowledges the support of International Distillers and Vintners Ltd for its chamber music activities.

harp

The harp has played an important role at the Academy since its inception with such masters as Bochsá, Dizi, Alfred Kastner, John Thomas, Gwendolen Mason and Osian Ellis. Other than a regular orchestral commitment, harp students study solo and concerto repertoire and partake in weekly classes where ensemble works for two to five harps are studied alongside orchestral parts and cadenzas. A strong emphasis is placed on sight reading and improvisation. The Academy Harp Ensemble gives regular concerts, both inside the Academy and at outside venues. Students continue to compete with great success in various national and international competitions. Recently, masterclasses have been given by outstanding international harpists including Edward Witsenburg, Kathleen Bride, Alice Giles, Catherine Michel and the late Tatiana Tauer.

guitar

Within the faculty, there is a broad range of expertise and experience in all aspects of guitar performance: from the concert platform to the theatre, ballet, opera house and recording studio as well as individual specialisms in each of the main historical periods from the Renaissance to the present day. The training enables students to reach the highest standards as soloists, ensemble players and teachers. Chamber music covers mixed groups and guitar ensembles with specialised coaching for guitar duos at postgraduate level. Concerto work is an integral part of the curriculum.

Regular visitors include Julian Bream, John Williams and other international artists, and special events have featured, in person, Stephen Dodgson, Leo Brouwer, Toru Takemitsu, Hans Werner Henze and Sir Peter Maxwell Davies. The Bream Prize is adjudicated by Julian Bream himself; past winners have included Anthony Rooley, David Russell, individual members of the Hand/Dupré Duo and the Tetra and English Guitar Quartets, Mark Ashford (BBC Radio 2 1995 'Young Musician of the Year') and Antigoni Goni (Winner of the 1995 Guitar Foundation of America Competition).



Bruno Giuranna, International Chair of Viola Studies, gives a masterclass

Woodwind

Head of Woodwind

Sebastian Bell FRAM, Hon RCM

Professional career includes: Sadlers Wells Opera, Principal Flute with BBC Welsh Orchestra, Principal and Solo Flute with London Sinfonietta. Recordings include: 'Toward the Sea' by Toru Takemitsu with John Williams, and George Benjamin's 'Antara', winner of 1990 Gramophone Contemporary Music Award. Also flute technician, specialising in old French instruments. Professor at RCM, 1974-84. Transferred to RAM to form a new flute department. *Head of Woodwind* 1995-.



Flute

William Bennett OBE, Hon RAM • International Soloist and Principal, English Chamber Orchestra

Michael Cox • Joint Principal, London Symphony Orchestra

Kate Hill • Co-Principal, English Chamber Orchestra

Keith Bragg (*Piccolo*) • Principal Piccolo, Philharmonia

Oboe

Celia Nicklin FRAM • Principal, Academy of St Martin-in-the-Fields and London Mozart Players

Douglas Boyd FRAM • Principal, Chamber Orchestra of Europe

David Theodore FRAM • Principal, London Philharmonic Orchestra

Tess Miller Hon ARAM • Former Principal, London Bach Orchestra and Orchestra of St John Smith's Square

Melinda Maxwell Hon RAM • Principal, Sinfonia 21

Christine Pendrill Hon RAM (*Cor Anglais*) • Principal, London Symphony Orchestra

Clarinet

Angela Malsbury Hon RAM • Principal, London Mozart Players

Richard Addison FRAM • Principal E flat and Bass, Royal Philharmonic Orchestra

Nicholas Rodwell Hon ARAM • Principal, London Symphony Orchestra

Keith Puddy FRAM, FTCL • Principal, New Queen's Hall Orchestra

Andrew Marriner Hon RAM • Principal, London Symphony Orchestra

Saxophone

Richard Addison • Principal, Royal Philharmonic Orchestra

Bassoon

John Orford Hon RAM, ARMCM • Principal, London Sinfonietta

Rachel Gough MA, ARAM • Joint Principal, BBC Symphony Orchestra

Gareth Newman • Principal, London Mozart Players & New Queen's Hall Orchestra

David Chatterton (*Contra*) • Principal, Royal Philharmonic Orchestra

Consultant

Michael Collins • International Soloist and Principal, London Sinfonietta

The long tradition of outstanding wind playing in Britain is upheld and cultivated by the Academy's distinguished wind staff who continue to produce illustrious players for the professional world. Former Academy students are now soloists and members of orchestras and multifarious chamber ensembles, including those specialising in period performance and contemporary music.

One-to-one tuition is taught by leading professionals on related instruments as well as in the Principal study. Wind students are expected to perform regularly at the Academy: faculty performance classes are led by practising performers, often from outside the Academy, as well as record

producers, composers and stage directors. The purpose is to give students the opportunity to perform in front of a wide range of future employers. Masterclasses are also given by guests such as Karl Leister, Roger Burnstingl and Anthony Pay.

Orchestral and ensemble playing is central to the wind curriculum. Apart from special concerts and regular rehearsals, sectionals and specialist orchestral techniques are taken by eminent orchestral players. Regular coaching is given in chamber music where the highest standards are expected.



**Karl Leister gives a
clarinet masterclass**

Brass



Head of Brass John Wallace

Born in UK. Studied at King's College, Cambridge, York University and RAM. Principal trumpet, Philharmonia Orchestra 1976-95, London Sinfonietta 1988-. International soloist: premières of works by Malcolm Arnold, Sir Peter Maxwell Davies, James Macmillan, Dominic Muldowney, Robert Saxton, Tim Souster: recordings for Nimbus, Collins Classics and EMI. Founded Wallace Collection (brass ensemble) 1986. Awards: Mercedes-Benz European Prize; FRAM, Hon RCM, FRSAMD. *Artistic Director of Brass*, 1992-.

Horn

Andrew Clark GGSM • Hanover Band

Phillip Eastop ARAM • Former Principal, London Sinfonietta

Derek Taylor FRAM, FLCM • Former Principal, BBC Symphony Orchestra

Richard Watkins FRAM • Principal, Philharmonia

Trumpet

Ray Allen FRAM • Former Co-Principal, Royal Opera House and Royal Philharmonic Orchestra

David Staff • His Majesty's Sagbutts and Cornetts

James Watson FRAM • International soloist; former Principal, Royal Philharmonic Orchestra, Royal Opera House and London Sinfonietta; Principal Conductor, Black Dyke Mills Band

Iaan Wilson ARAM • Former Sub-Principal, BBC Symphony Orchestra, Sub-Principal, Royal Opera House

Susan Addison • His Majesty's Sagbutts and Cornetts, Orchestra of the Age of Enlightenment

Trombone

Ian Bousfield Hon ARAM • Principal, London Symphony Orchestra

Dudley Bright Hon ARAM • Principal, Philharmonia

Robert Hughes FRAM • London Symphony Orchestra

Tuba

Patrick Harrild Hon RAM • Principal, London Symphony Orchestra

Stephen Wick • London Gabrieli Brass



Empire Brass, the celebrated American quintet, regularly visit the Academy

All teachers in the Brass faculty are active at the highest professional level - including recording artists, principal players with London's leading orchestras and representatives of flourishing solo and freelance fields. In this capacity, they are able to keep students in touch with professional opportunities and to monitor developments in the outside world which are likely to affect employment prospects. Hence, the faculty expects students to branch out and embrace all periods of performance technique and style. Academy brass players are actively involved in all areas from early music to the most up-to-date contemporary idioms.

Orchestral and ensemble playing is central to the brass curriculum and intensively studied. Apart from special orchestral concerts and regular rehearsals, sectionals and brass ensembles are led by distinguished performers from both inside and outside the Academy. Regular coaching is given in all forms of chamber music. Masterclasses in 1995-6 were given by Empire Brass, Guy Touvron, Håkan Hardenberger, Joseph Allesi and Canadian Brass. Teaching takes place in specially designated rooms - the Phil Parker Tuba Room, the Yamaha Trombone Room, the Paxman Horn Room and the Schilke Trumpet Room.

Timpani and Percussion

Head of Timpani and Percussion

Kurt-Hans Goedicke

Born in Berlin, graduated from Berlin University and Hochschule für Musik, Berlin. Principal Timpanist of RTE Symphony Orchestra, Dublin. Principal

Timpanist of the London Symphony Orchestra, 1964-. Masterclasses in Europe, the USA and Japan. *Head of Timpani and Percussion* 1994-.

Neil Percy DipRCM, ARCM (*Percussion*) • Principal, London Symphony Orchestra
Simon Carrington (*Percussion*) • Principal, Percussion and Timpani, London Symphony Orchestra

David Jackson (*Percussion*) • London Symphony Orchestra

Stephen Quigley ARAM (*Percussion*) • Royal Philharmonic Orchestra

Nicholas Cole (*Percussion*)

David Hassell (*Latin American Percussion*)

Paul Clarvis (*Kit and Ethnic Percussion*)

The Academy has vastly expanded its provision for timpani and percussion students in response to professional opportunity. Tuition is now given in all branches of the discipline comprising **i)** fortnightly timpani lesson (90 minutes) **ii)** fortnightly percussion lesson (90 minutes) **iii)** regular classes in rhythmic awareness including onomatopoeic phonetics, movement, hand drumming, Latin Percussion and Drum Kit **iv)** weekly percussion ensemble and **v)** masterclasses in special subjects (eg marimba).

Masterclasses in 1995-6 were given by: 'Oladum' Ensemble, David Searcy (Principal Timpanist, La Scala Milan), Tim Chapin and Birger Sulsbrück.

Orchestral training is a core component in the student's curriculum and the Academy's range of orchestras and ensembles provide outstanding opportunities. The department



The Principal, Craigie Zildjian, Kurt-Hans Goedicke and percussion students, at the Avedis Zildjian Company's generous presentation of a wide range of its cymbals

possesses an extensive range of instruments, including those for early music and all contemporary idioms. The faculty can boast re-designed teaching and practice facilities and separate studios for both timpani and percussion.



Conducting

International Chair of Conducting and Orchestral Studies

Sir Colin Davis CBE, Hon RAM

Colin Metters Hon RAM (*Director of Conducting Studies*)

George Hurst Hon RAM (*Consultant*)

The Academy offers an outstanding programme of study over three years. In addition to regular classes held throughout the term under the direction of Colin Metters, the course also offers additional masterclasses given periodically by visiting guest conductors. In recent years these have included Claus Peter Flor, Lutz Köhler, Jorma Panula (Sibelius Academy), Yuri Simonov, Leonard Slatkin and Ilya Musin (St Petersburg Conservatoire).

Amongst the Academy's recent alumni are Mark Wigglesworth, Paul Murphy, Philip Ellis, Richard Farnes, Vincent Egea and Nicolae Moldoveanu.

Practical work

- detailed study of specific repertoire, score-reading, analysis, score-learning and preparation
- conducting and baton technique and the technical means to communicate the score through gesture
- study of the conductor's craft and responsibilities and the practical and musical relationship between conductor and orchestra
- rehearsal technique: the principles of orchestral training and the study of the practical, psychological and musical aspects involved in the relationship between conductor and performers.

Students also work with all the Academy's orchestras and ensembles and there are opportunities for selected students to be assigned to an orchestra for a concert as assistant to the principal conductor and, whenever possible, given a work to conduct in a public concert.

Contemporary music: students work closely with the Contemporary Music Faculty in numerous projects and in rehearsals with the Manson Ensemble and Academy orchestras.

Opera: opportunities are available for répétiteur training. Students work with the Opera Department in workshops, opera scenes etc and, when appropriate, can be assigned as assistant conductor for selected productions.

Choirs: choral conducting, choir training and the responsibilities of the chorus master are considered to be an important part of the conductor's knowledge and experience. To support this, the Conductors' Course works closely with the choral/choir training projects organised by the Vocal Department. Masterclasses and workshops are also organised with the Chamber Choir and Church Music Faculty.

Additional studies

Regular classes are held in keyboard skills, score reading, aural training and analysis. Language classes are also available.

Further information

- (i) Rehearsals and concerts are videoed for discussion and analysis.
- (ii) Opportunities are available each term for the organising of choral and/or orchestral concerts.
- (iii) The Henry Wood Scholarship is awarded biennially to a deserving student.
- (iv) Classes are also available for students not on the Principal-study course who wish to study conducting as a Second or subsidiary study.

Course details

A separate brochure giving full details of the Conductors' Course is available from the Academic Registrar.

Entry requirements

A leaflet giving full details is available from the Academic Registrar.

The closing date for applications is 8th January 1997 and auditions are held in February for entry in the following September (*see page 57 for further details*).

'It seems like a gigantic arrogance now, but I didn't apply to anywhere else; and it didn't occur to me that I wouldn't get in. There were very good teachers and lots of people I knew ... it was the obvious place.' Sir Simon Rattle
(in Nicholas Kenyon, *Simon Rattle: the making of a conductor*, Faber 1987)

Colin Metters directs a conducting studies class



Orchestras

International Chair of Conducting and Orchestral Studies

Sir Colin Davis CBE, Hon RAM

Director of Orchestras

Professor Lutz Köhler

Clare Lane GLCM

(General Manager of Orchestras)

Mary Barber (Orchestral Manager)



The primary function of the orchestral department is the preparation of students for professional work and its disciplines.

Orchestral training generally follows a four-year plan, as does the repertoire the orchestras play. Students in their first year will play in the Symphonic Wind Ensemble and String Orchestras. They may also play in Brass Ensemble or Percussion Ensemble. In the second and third years, students participate in the Symphony Orchestra and, in their fourth year, progress to the smaller Sinfonia Orchestra and Manson Ensemble (20th-century music ensemble).

Postgraduate students tend to play in the Sinfonia and Manson Ensembles, although those wishing to play the larger symphonic works can often be seconded to the Symphony Orchestra for a term.

Students interested in 'period' performance should note that the Academy has both a modern and baroque instrument orchestra in early repertoire, which rehearses and gives concerts throughout the year.

Each orchestra normally gives one concert per term, and concerts are often repeated at festivals and venues

outside the Academy. Rehearsals, masterclasses and concerts are, from time to time, taken by distinguished conductors. Recent visiting conductors have included Sir Colin Davis, Roger Norrington, Rudolph Barshai, Elgar Howarth, Ilya Musin, Richard Hickox, John Nelson, Heiichiro Ohyama and Leonard Slatkin (the last five under the Leverhulme Conducting Fellowship Scheme).

The Academy has close links with many of the London orchestras, and

sectional rehearsals, which are part of every student's training, are often taken by section leaders of these orchestras. Links with the Philharmonia and LSO are especially strong, culminating in our students being auditioned by members of these orchestras to earn the opportunity to play with them for selected rehearsals and concerts.

The Sinfonia is presently and exclusively sponsored by the 3i Group plc.

left:
The
Symphony
Orchestra
in the Duke's
Hall



From recent press and private comment:

'Anyone would have been instantly rejuvenated by this exhilarating concert. Large instrumental forces, exuberant young players, talent, discipline, organisation. Every instrument was distinct, every tone-colour palpable. If these are tomorrow's orchestral players, we're in for a rousing time.' *The Oxford Times* on the Symphony Orchestra.

'The future of music-making in this country is in very safe hands if the concert given by the Royal Academy of Music Symphony Orchestra at St Alban's Abbey is anything to go by. These assured young musicians showed enthusiasm and maturity beyond their years. . . The audience realised it was in for a treat within the first few bars of Rimsky-Korsakov's dazzling *Capriccio Espagnol*. It was hard to believe that the sparkling Spanish sounds spiralling above us were being produced by such young musicians...Showing verve and skill, they handled the intricate rhythms with energy and power.' *The Herts Advertiser*

'Whoever asks themselves where the general high standard of British orchestras comes from could find the answer at the Royal Academy's orchestral concert'. *Die Welt* on the Symphony Orchestra's performance in the 1995 Saarland British Music Festival.

'To work with the students at the Academy is an important matter. It keeps older musicians in touch with younger ones, and it keeps the students in touch with the practising professionals. Energy and experience can together explore the endless possibilities of music-making.' Sir Colin Davis

Keyboard

Head of Keyboard and the Dederich Professor of Piano

Christopher Elton FRAM

Born in UK. Studied at RAM with Robin Wood and Gordon Green, later with Maria Curcio: Recital Diploma in piano and cello. Many recitals, broadcasts and masterclasses in UK and overseas. Serves on juries of international competitions.

Honorary Award: FRAM. Piano teacher, RAM 1973-; many student successes including Van Cliburn Piano Competition (gold medal/first prize);

Head of Keyboard Studies 1989-.



Piano

Christopher Elton FRAM

Jean Harvey FRAM

Graeme Humphrey ARAM

Piers Lane B Mus, Hon RAM

Vanessa Latache FTCL, ARCM

Hamish Milne FRAM

Martin Roscoe

Tanya Sarkisova

Aaron Shorr ARAM

Patsy Toh ARAM. 1e Prix Paris

Frank Wibaut Hon RAM

Piano Accompaniment

Michael Dussek ARAM

Iain Ledingham MA, ARAM, FRCO

Malcolm Martineau MA

Geoffrey Pratley B Mus, FRAM

Chamber Music

Clifford Benson (*Piano*)

Joseph Seiger (*Piano*)

Fortepiano

Neal Peres da Costa MA, B Mus

Harpsichord

Virginia Black FRAM

Terence Charlston MA, M Mus,
ARAM, FRCO

Iain Ledingham MA, ARAM, FRCO

John Toll MA, FRCO (*also Continuo:
Harpsichord and Organ*)

Kenneth Gilbert Hon RAM
(*Visiting Professor*)

Piano maintenance and tuning

David Flanders Hon ARAM

Peter Salisbury

piano

The Piano faculty has an ever-increasing reputation worldwide as one of the major training centres for aspiring pianists, whether as soloists or for those more involved in chamber music and accompanying.

Over the last two years, Academy pianists have won major prizes at such national and international competitions as the Warsaw Chopin Competition; Santander; Geza Anda, Zurich; Young Concert Artists, New York and the BBC Young Musician of the Year, as well as other important competitions in Italy and the United States. In addition, pianists working in ensemble have won the Melbourne Chamber Music Competition and the Czech Republic Competition for two piano duos (in two consecutive years). Several current pianists are already recording professionally on various CD labels and a number have been invited to perform at the Purcell Room as part

of the Park Lane Group series devoted to contemporary music.

At the same time, while some students (especially postgraduates) enter with wide performing experience, there is a recognition that a primary role is the nurturing and development of those with genuine talent and potential for whom their years at the Academy (whether as undergraduates or postgraduates) may afford the first opportunity to concentrate on developing their pianistic skills and artistic personality.

The faculty offers a wide spectrum of professional experience from many pianistic traditions, including the Russian School. This is a natural sequence from the long-established Academy tradition, which includes such historic names as Tobias Matthay and Harold Craxton.

There is a wide range of masterclasses and weekly performance classes for undergraduates and postgraduates,



**Piers Lane
teaching a
student from
Taiwan**



taken by both professors and visiting teachers. In addition there are numerous concert opportunities for pianists to perform either as soloists or in ensembles.

Specialist classes are held in piano duo playing and in contemporary piano repertoire, in addition to regular coaching in chamber music. Undergraduate pianists also receive accompaniment training for at least a part of their course.

Interested pianists are encouraged to gain experience on early keyboard instruments such as harpsichord and fortepiano.

The essential core of the work is the teaching done on a regular basis by the professorial faculty, enhanced by visits from celebrated performing artists and teachers. Over the last two years masterclasses have been given by, amongst others, Andras Schiff, Charles Rosen, Boris Bereskovsky, Dominique

Merlet, Imogen Cooper and Tamas Vasary.

Celebrated past and present piano students include: Iain Burnside, Clifford Curzon, José Feghali (winner, Van Cliburn Competition), Philip Fowke, Dame Myra Hess, Ian Hobson, Graham Johnson, Dame Moura Lympany, Joanna MacGregor, Freddy Kempf and Konstantin Lifschitz.

piano accompaniment

Piano accompaniment may be taken as a Principal study by undergraduates in years 3 and 4 and by postgraduates on entry. In addition, all accompaniment students also receive a weekly piano lesson which may focus on the continued expansion of their solo repertoire or concentrate on aspects of technique.

The main focus of the course is training in all aspects of accompanying skills through a broad range of song/instrumental accompaniment and duo work/chamber music. This is supported by masterclasses and performance classes and the opportunity to work with visiting professors in chamber music. Accompanists can also participate in languages for musicians' classes and work with different coaches in Lied, French song and English song classes.

Répétiteur

Selected students are assigned to the Opera Course (see pages 37-8) where they receive intensive training in all aspects of répétiteur work. Covent Garden and English National Opera staff contribute regularly to the programme of study.

organ

David Titterington MA, Hon RAM

(Head of Organ Faculty)

Nicholas Danby Hon RAM, FRCM, FGSM

Naji Hakim (Visiting Professor)

The Organ faculty arranges a comprehensive specialist curriculum to complement other course provision and includes: contemporary music seminars, organ improvisation, integration with historical-performance studies, the history of the organ and its repertoire, workshops by guest teachers who have recently included such distinguished performers as Gillian Weir, Piet Kee, Daniel Roth and Kenneth Gilbert.

Organists have regular access to two important organs, one in the 'classical' tradition and the other in the nineteenth-century French symphonic tradition. The four-manual classical organ by Rieger in nearby St Marylebone Parish Church is used by the Academy as its main teaching instrument. It is available to students on a daily basis. An important two-manual organ after the great French builder, Cavaillé-Coll, specially made by

the Dutch firm of Van den Heuvel, was installed in the Duke's Hall in summer 1993. Together these two instruments provide an unrivalled facility for study and performance. Details of the specifications of the instruments are available from the Academic Registrar.

Postgraduates follow a curriculum designed for their individual needs and drawn from the Academy's extensive range of activities. B Mus classes may be taken according to need and availability. Performance practice projects are supervised by specialists and frequently take the form of visits to centres of particular interest where the study of repertoire is matched to a specific organ building tradition.

A separate booklet detailing the work and activities of the Organ faculty is available from the Academic Registrar.

classical accordion

Owen Murray

GRAM, Dip RAM, (Copenhagen), Hon RAM



Owen Murray
taking a
classical
accordion
class

In 1986 the Academy became the first British music college to introduce this instrument into its teaching provision. Previous students have won leading competitions (involving all instruments), including two finalists and a Gold Medal winner in the Royal Over-Seas League Competition. As well as studying the instrument's substantial original repertory, students play and arrange suitable pieces for transcription. Accordion students also perform extensively outside the Academy and have appeared in a variety of festivals including Brighton, Chichester, Arundel, Cheltenham and Edinburgh. Early in 1996, six students

performed with the BBC Symphony Orchestra.

The classical accordion can realise most effectively a remarkable range of works from the Baroque period to the present day, including music by Messiaen and other composers who have responded to the accordion's emergence; students have an on-going collaboration with composition students and this has generated more than 20 new works in the past nine years. Special emphasis is placed on the instrument's wide and varied chamber music repertory.

Vocal



Head of Vocal Studies

Mark Wildman FRAM, Dip RAM, FRSA

Born in UK. Chorister in Gloucester Cathedral, studied at RAM with Henry Cummings and Rex Stephens, and later with Rupert Bruce Lockhart. Prizewinner in first Grimsby International Singing Competition, Formerly lay-clerk in St George's Chapel, Windsor, member of BBC Singers. Solo performances in UK, Europe and USA including Purcell Room, Wigmore Hall, Henry Wood Promenade Concerts, Three Choirs Festival, Kristianland International Festival etc. Honorary award: FRAM. Singing teacher, RAM 1983-. *Head of Vocal Studies* 1991-.

Administrator

Elizabeth Kaye BA

International Chair of Vocal Studies

Robert Tear CBE, MA, HonRAM, FRCM,
FRSA, Hon Fellow of King's College, Cambridge

Visiting Professors

John Mark Ainsley
Valerie Masterson CBE, Hon RAM

Singing Professors

Charles Brett MA, Hon RAM
Mary Hammond ARAM
Julie Kennard BA
David Lowe MA, ARCM
Joy Mammen Hon RAM
Mark Meylan BA, LTCL
Yvonne Minton CBE, Hon RAM
Elizabeth Ritchie LRAM
Mary Thomas FRAM
Mark Wildman FRAM, Dip RAM, FRSA

Song Classes and Languages

Ludmilla Andrew BA (*Russian*)
Paul Esswood Hon RAM (*Baroque Aria*)
Emanuela Ferrari-Osborne RSA (Hons)
(*Italian*)
Geraldine Frank BA (*German*)
Penelope Mackay AGSM (*French*)
Jonathan Papp ARAM (*Italian*)

Ian Partridge CBE, Hon RAM, LGSM (*Lieder*)

Robert Spencer Hon ARAM
(*Early English Song*)

Clara Taylor ARAM (*English and Lieder*)
Appointment pending (*German*)

Vocal Repertoire Coaching

Gareth Hancock MA, Dip RAM, ARCM
Mary Hill MA
Iain Ledingham MA, FRAM, Dip RAM, FRCO
Geoffrey Pratley B Mus, FRAM
Antony Saunders ARAM, LRAM,
ARCM, ARCO
Clara Taylor ARAM

Movement

Philippa Luce

Acting

Karen Rabinowitz

Historical Dance

Mary Collins

Choirs

Iain Ledingham MA, FRAM, Dip RAM, FRCO

opera

Acting Director of Opera

Michael Rosewell GRSM, ARCM

Music Staff

David Angus B Mus, PGCE, Dip RNCM

John Constable FRAM

David Drummond B Mus

Lionel Friend

Leonard Hancock BA MusB, FRSAMD

Philip Headlam M BAC (Cond)

Anthony Hose ARCM

Iain Ledingham MA, ARAM, FRCO

Anthony Legge MA

Michael Lloyd BA ARCM

Jean Mallandaine ARAM, ARCM

Christopher Middleton GGSM

Mary Nash FRAM

Ian Page BA

David Syrus MA, HonARAM

Roger Vignoles BA, B Mus, Hon RAM, ARCM

Language Coaches

Ludmilla Andrew BA (*Russian*)

Marco Canepa ARCM (*Italian*)

Maria Cleva (*Italian*)

Geraldine Frank BA (*German*)

Sonja Nerdrum HonRCM (*French*)

Franziska Roth (*German*)

Luba Stuchevskaya ARCM (*Russian*)

Michel Vallat (*French*)

Recent Visiting Lecturers in the Opera Department

Menno Feenstra (*Glyndebourne Festival Opera*)

Ardeshtir Khambata FRCS
(*ENT Specialist*)

Matthew Epstein (IMG, *Welsh National Opera*)

Recent Workshops in the Opera Department by

Jonathan Alver; Paul Baillie;
Julia Hollander; John Ramster;
Robin Tebbutt; Patrick Young

Recent Producers include

Mike Ashman; John Copley;
Richard Gregson; Ceri Sherlock;
Keith Warner

For opera and musical theatre, and certain other activities within the faculty, students and staff work with the Royal College of Music as the London Royal Schools' Vocal Faculty

musical theatre



Mary Hammond ARAM (*Professor of Musical Theatre*)

Christian Flint (*Movement*)

Geoffrey Osborn LRAM, ARCM (*Chief Musical Coach*)

Karen Rabinowitz (*Acting*)

Simon Shelton (*Dance*)

Anne-Marie Speed BA, ADVS (*Spoken Voice and Text Work*)

Recent Visiting Lecturers in the Musical Theatre Department

Jacob Lieberman (*Osteopath*)

Julia McKenzie

David White (*Really Useful Group*)

Members of the Mercury Workshop

Guest speakers from Spotlight and Equity

The pedigree of the department is characterised by such distinguished artists and teachers as Dame Eva Turner (one of the first truly international British singers and one of the greatest dramatic sopranos of all time), Flora Nielsen, Henry Cummings, Bruce Boyce, Marjorie Thomas and Patricia Clark - among whose pupils are such household names as Felicity Lott, Philip Langridge, Jean Rigby, David Wilson-Johnson, David Rendall and Lesley Garrett.

The continuing success of the department is assured by a new generation of teachers and may be measured by the impressive array of achievements of students and alumni in 1994 and 1995.

The curriculum is regularly enriched with a series of masterclasses with eminent professionals, including recently Sir Colin Davis, Nicolai Gedda, Benno Schollum, Paul Sperry, Robert Tear and Marjorie Thomas. In the words of Robert Tear, 'The singers at the Academy over the last few years have become more mature, more professional. They now analyse and search for dramatic situation. Recent productions have given particular pleasure. The new mix of students is giving a real edge to the Faculty which is extremely stimulating. Standards rise constantly.'

The curriculum encompasses all aspects of vocal training, including:

- **a six-year programme:** this provides comprehensive vocal training; undergraduate students enter in year 1; postgraduate students may enter at year 4 or year 5 according to experience and stage of development

- 90 minutes per week individual vocal training and a minimum of 30 minutes per week **coaching** throughout the course

- regular **masterclasses** and **workshops** with outstanding international performers and teachers

- frequent **performance opportunities.**

Undergraduate Vocal Programme

In addition to regular individual singing lessons and vocal coaching throughout the course, the programme for students in Years 1 and 2 encompasses general stage work (including warm-up, fitness and movement), languages, song classes and speech training. The emphasis in Years 3 and 4 shifts further towards practical performance skills and, in addition to advanced movement, language and song classes, training is given in acting and stagecraft (make-up, costumes, etc). Musical theatre classes and opera coaching are introduced to the programme in Year 3, each leading to workshops and public performances of scenes. Also, usually in Year 3, a course in the art of teaching/vocal pedagogy is taken leading to the LRAM examination. Further experience is gained through chorus participation in opera, musical theatre and concert events. By Year 4 emphasis is placed on each student's intended field of specialism.

Postgraduate Vocal Curriculum

Specialist courses are available in Opera, Musical Theatre and Concert Work. These are taken in Years 5 and 6 of the Vocal Faculty Programme.

The specialist **Opera Programme** develops the stagecraft skills introduced

in Years 3 and 4 and includes intensive production work leading to workshops and showings of scenes and to regular full-length public performances. Emphasis is placed on individual coaching in opera, language coaching, movement and acting.

The specialist **Musical Theatre Course** teaches the joint disciplines of music within theatre and theatre within music. It provides a thorough platform in singing, acting, voice and speech, dance, movement and the repertoire of modern musical theatre, including a close connection with contemporary writers and composers. Course work is designed to teach the performance skills required in current musical theatre practice and classes are led by active participants in the profession.

The specialist **Concert Course** is for postgraduates who are training towards

a career in solo-concert and chamber-choir work. Students receive extra weekly individual coaching and specialist classes in oratorio, session work, early music, contemporary music, acting and movement.

Some postgraduates may enter at the Year 4 level of the curriculum and follow a programme designed for their individual needs and drawn from the Academy's extensive range of activities.



Scenes from the
1996 production of
Benjamin Britten's
*A Midsummer Night's
Dream*

Audition Requirements

Singing: Three pieces should be offered, sung from memory, reflecting contrasts of style, period and language. Candidates for Opera and Concert Courses (advanced specialisms) should include two contrasted songs/arias appropriate to their preferred specialism (at least one song/aria must be in a language foreign to the candidate). Candidates must perform a 'quick study', provided on the day.

Candidates for **Musical Theatre** should provide two contrasted pieces in a suitable style and two pieces of prose (one classical; one modern). Candidates for Musical Theatre also take part in an assessed vocal and physical warm-up.

Choirs

The Academy Chamber Choir performs music from all periods, reflecting the range of professional opportunities available in this field. Membership is by audition. Recent performances have included Mendelssohn's *Elijah*, the Requiems of Mozart, Duruflé and Fauré and works by Purcell (conducted by Christopher Hogwood).

Faculty and Production Choruses: Students, at any time, may be required to sing in the chorus for opera and musical theatre productions or for performances of oratorio.

Highlights and Successes in the last two years

Musical Theatre performances of the Mercury Workshop's *The Challenge*, including a week of performances in the Edinburgh Fringe and a cabaret in the Covent Garden Festival.

Opera performances - Mussorgsky's *The Fair at Sorichintsi* (conducted by Gennadi Rozhdestvensky), Janacek's *The Cunning Little Vixen* and Handel's *Deidamia*.

A series of **Lieder recitals** including performances of Schumann's *Dichterliebe* and *Frauenliebe und Leben*, two performances of Wolf's *Italienisches Liederbuch* at St James's, Piccadilly and in the Duke's Hall. A performance of Bach's *Weihnachts-Oratorium*, recorded by Classic FM.

Competition successes in Sybil Tutton Awards (Giselle Allen, Aled Hall, Christopher Maltman), Yamaha Award (Emma Bell), Great Elm Award (Christopher Maltman in 1994, Mary Nelson in 1995), Peter Warlock Society Competition 1994 (first prize - Christopher Maltman), the 1996 Kathleen Ferrier Award (first prize - Geraldine McGreevy), Golden Voice of Athlone Award 1995 (Giselle Allen - first place, Miriam Murphy - second place), Queen's Commendation for Excellence (Nicholas Gedge in 1994, Christopher Maltman in 1995), Voices of Discovery (Andrew Foster, Ian Yemm), Royal Over-Seas League Competition finalists and winners (Nicholas Gedge in 1994, Christopher Maltman in 1995, Jeanette Ager in 1996), and the 1996 Sir Anthony Lewis Memorial Award (first prize - Andrew Foster).

Christopher Maltman has been engaged by Welsh National Opera to sing Morales (*Carmen*) in 1997 and also to sing the title role in Elijah Moshinsky's new production of *Billy Budd* in 1998.

Recent graduates singing in the Glyndebourne Chorus during the 1995 Glyndebourne Festival included Melissa Alder, Thomas Barnard, Deborah Davison, Nicholas Gedge and Henry Moss.

Composition and Contemporary Music



Head of Composition and Contemporary Music

Paul Patterson FRAM, FRSA

Born in UK. Studied at RAM with Richard Stoker and later with Richard Rodney Bennett and Elizabeth Lutyens. Many published works (including for film and TV broadcast), performed and recorded internationally. Director of Contemporary Music, Warwick University 1974-80; Artistic Director, Exeter Festival 1991-. Honorary awards: FRAM; Medal of Honour, Polish Ministry of Culture. Composition teacher, RAM 1970-. *Head of Composition and Contemporary Music* 1984-.

International Chair of Composition and Contemporary Music

Richard Rodney Bennett CBE, FRAM

Composition and Contemporary Music Co-ordinator

Nigel Clarke ARAM

Christopher Brown MA, FRAM

Michael Finnissy

Melanie Daiken M Mus, ARAM

Nick Goetzee (*Music Technology Assistant*)

Nick Ingman (Commercial Music)

Steve Martland

Paul Patterson FRAM, FRSA

Kenneth Reay (*Head of Music Technology*)

Recording Engineer

Kirsten Cowie

Visiting Professors

Jonathan Finn

John McCabe

composition

The Composition and Contemporary Music Department has an international reputation having trained, amongst others, Richard Rodney Bennett, John Dankworth, Michael Nyman, Nicholas Maw, Brian Ferneyhough, David Bedford, Howard Blake, John Tavener, Sir Harrison Birtwistle, Giles Swayne and James Wood. Talented students from all over the world are attracted to the dynamic atmosphere created by the

diverse team of dedicated composition teachers, complemented by eminent composers who are invited to give seminars and tutorials.

The course is designed to take advantage of the presence under the same roof of many gifted and enthusiastic young performers. Performance is at the core of the teaching programme. There are numerous opportunities for student compositions to be played, from small

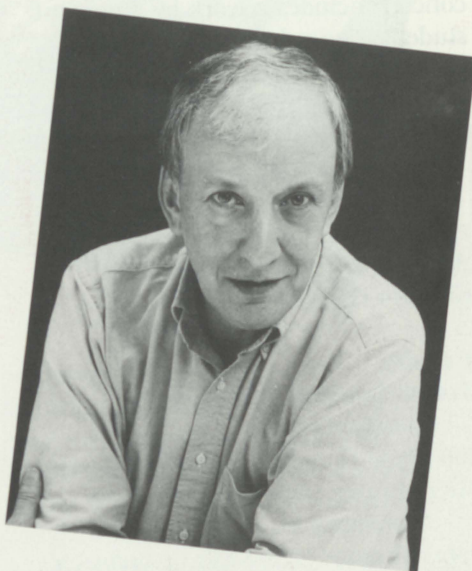
chamber groups to large orchestras and opera, and within faculties such as Commercial Music and Jazz. Commissions to write for various high-profile events, in and outside the Academy, are regularly given.

The Principal-study curriculum includes individual tutorials, weekly workshops, an orchestration and analysis programme, electronic techniques, commercial skills, professional skills and a number of electives, including conducting. On occasion, visiting speakers (who number amongst them Richard Rodney Bennett, Sir Harrison Birtwistle, Leo Brouwer, Sylvano Bussotti, Henryk Gorecki, Jonathan Harvey, György Ligeti, Sir Peter Maxwell Davies, Gerard Schurmann, Toru Takemitsu, Mark-Anthony Turnage and the BBC Singers) are invited to give talks. At the weekly workshops, students give presentations on their own works and seminars on key twentieth-century works. Leading performers also give presentations, following which students are invited to compose pieces for instrument and voice - to be performed at subsequent workshops.

With the professional and business skills training integral to the programme, students leave the Academy fully prepared for the rigours of the professional world.

Electro-acoustic facilities

Three suites, including the Yamaha Hi-Tech Suite, house important facilities. Considerable state-of-the-art equipment



Richard Rodney Bennett,
International Chair of Composition
and Contemporary Music

International Composer Festivals recent press comment:

'What matters most about the Academy's International Composer Festival is the way it permeates the life of a teaching institution for a whole term...If it helps a little in bridging the notorious gap between the worlds of professional orchestras and of composers who have been part of the post-war avant-garde, it is achieving something uniquely humane as well as musically essential.' *The Independent*

'The intention to sponsor the work of a leading living composer for a week every year has paid off handsomely, bringing the best Academy students into the limelight and associating the name of the institution with some highly prestigious events.' *The Spectator*

'A remarkable musical retrospective, a panoramic vision of how music has been made in the latter part of our century - and just how many of our leading composers have emerged through the Academy'.

has been kindly provided by Korg (UK) Ltd and Peavey. Facilities exist for recording, for electro-acoustic and rock music.

International Composer Festivals

Since 1984 the Academy has devoted an annual week to a festival based on the work of a living composer, in his presence, following a period of intensive study and rehearsal. Each concert includes a work by a current student. The subject of the first

festival was Witold Lutoslawski. Subsequent composers have been Sir Michael Tippett, Krzysztof Penderecki, Olivier Messiaen, Hans Werner Henze and Luciano Berio, Alfred Schnittke and György Ligeti. The eleventh Festival, in 1996, was a British and American Film Music Festival, featuring John Williams, Michael Kamen, Michael Nyman, Ron Goodwin, Richard Rodney Bennett and Sir Malcolm Arnold.

jazz

Artistic Director

Graham Collier OBE, Hon RAM

Faculty

Trevor Tomkins (*Jazz Ensemble Co-ordinator*)

Jeff Clyne (*Jazz Workshop Co-ordinator*)

Hugh Fraser (*Jazz Composition Co-ordinator*)

John Thomas (*Jazz Skills Co-ordinator*)

Martin Speake (*Contemporary Music Co-ordinator*)

Keith Nichols (*Early Jazz Co-ordinator*)

Henry Lowther (*Trumpet*)

Steve Waterman (*Trumpet*)

Hugh Fraser (*Trombone*)

Annie Whitehead (*Trombone*)

Martin Speake (*Saxophone*)

Stan Sulzmann (*Saxophone*)

Mark Lockheart (*Saxophone*)

Michael Garrick (*Jazz Piano*)

Dominic Alldis (*Jazz Piano*)

Ed Speight (*Guitar*)

John Etheridge (*Guitar*)

Trevor Tomkins (*Drum Kit*)

John Marshall (*Drum Kit*)

Anthony Kerr (*Vibes*)

Jeff Clyne (*String bass*)

Geoff Gascoyne (*Electric bass*)

Norma Winstone (*Voice*)

Eddie Parker (*Flute*)

Hugh Fraser (*Composition*)

Amit Sen

Associate Jazz Artists

John Taylor (*Piano*)

Karl-Heinz Miklin (*Saxophone*)

Michael Gibbs (*Composition*)

John Surman (*Saxophone*)

Ronan Guilfoyle (*Bass*)

John Abercrombie (*Guitar*)

The Academy's Jazz course encompasses all the important practical and supporting skills to enable students to pursue an active career in the profession. The main thrust of the course is towards ensemble performance. Students

perform regularly inside and outside the Academy in the Big Band and in appointed combos. Recent concerts have centered on the music of Charlie Parker, Ornette Colman, Thelonius Monk, Dave Holland and Miles Davis. All the music is arranged and prepared

by the students as part of their regular composing and arranging classes.

The Big Band is seen as a resource for students to hear their compositions and transcriptions as well as playing music from all eras of Jazz. The majority of the classes in the course are directed towards specific performance goals, such as the historical study of the Swing Era and the reconstruction of the acclaimed 1938 Benny Goodman Carnegie Hall concert. Other courses are designed to provide a critical contextual background to the study of Jazz.

Although music by contemporary writers is played regularly, students are encouraged most of all to write and perform their own music; this is reflected in the annual recital programmes. Many of those pieces can be heard on the Jazz department's CDs, *Spirits Rising* and *Song for Cleo*. (Both these recordings can be obtained from the Jazz office for £5.) Students partake regularly in studio and commercial music ensembles and in courses concerned with



professional preparation and the latest technology. Recent guests have included John Surman, John Tayler, Darius Brubeck, Mark Murphy, Kenny Wheeler and Clare Fischer.

Academy jazz students past and present have worked at all the premier jazz clubs, including Ronnie Scott's in London and Birmingham, and have played with such jazz groups as John Surman, Mike Westbrook, Don Weller, Stan Tracey, The London Jazz Orchestra and Graham Collier.

Comment:

'The Big Band was magnificent and gave huge pleasure to the distinguished audience present. They even got everyone dancing at the end - an unheard-of ending to a Mansion House Dinner!' A J Fletcher for the Ian Gow Memorial Fund.

'The CD by your students was a big surprise. I guess I expected just another college big band. I especially liked [student] James Fenn's *Large Blues* - what a great tune!' Mark Levine, jazz pianist and educator

commercial music

Course Director

Nick Ingman

Kenneth Reay (*Technology*)

Rick Wentworth (*Film/TV Music*)

Richard Blackford (*Composition*)

Paul Woolf (*Business Masterclass*)

David Firman (*Theatre Music*)

John McLeod (*Composition and
Orchestration*)

Commercial music is a complex and highly competitive industry in which a variety of skills is needed to create music for films, television, radio, records and video. As well as composition and selected performance skills, emphasis is also placed on the practicalities of making a living in the media world. The THORN-EMI Recording Studio offers multi-track digital recording to all students while the PolyGram Film Music Library is a

major new asset. With THORN-EMI's help once again, the faculty recently released a CD of student compositions to considerable acclaim.

Modular classes include Commercial Writing, Business Studies, Jazz History, Recording Techniques (in collaboration with the University of Westminster), Technology, Commercial Music History, Film and Television Music, Commercial Ensemble Workshop.



The THORN-EMI Recording Room



The Manson Room

Historical Performance

Head of Department

Terence Charlston MA, M Mus.

ARAM, FRCO

Born in UK. Organ Scholar at Keble College, Oxford. Studied harpsichord at the Royal Academy of Music with Virginia Black, John Toll and Kenneth Gilbert, where he also gained an M Mus degree. Meaker Fellow, RAM (1990). Freelance continuo and solo player. Recorded on CD, radio and television at home and abroad. Member of *London Baroque*. Academic Studies lecturer 1992-5. Head of Early Music 1995-6. Honorary Awards: ARAM. *Head of Historical Performance* 1996-.

International Chair of Historical Performance

Christopher Hogwood CBE

Professor of Performance Studies (King's College London)

Laurence Dreyfus BA, M Phil, Ph D.

Dip Sup (Brussels), Hon RAM

Consultants

Trevor Pinnock Hon RAM

Anthony Rooley FRAM

Roger Norrington Hon RAM

Andreas Staier

Strings

Simon Standage MA (*Baroque Violin*)

Elizabeth Wallfisch ARAM (*Modern and Baroque Violin*)

Jan Schlapp ARAM (*Baroque Viola*)

Jennifer Ward Clarke Hon RAM
(*Baroque Cello*)

Richard Campbell (*Viola da Gamba*)

Laurence Dreyfus (*Viola da Gamba*)

Appointment pending (*Baroque Bass*)

Robert Spencer Hon RAM (*Lute*)

Woodwind

Anneke Boeke (*Recorder*)

Peter Holtslag Hon ARAM (*Recorder*)

Lisa Beznosiuk Hon RCM (*Baroque Flute*)

Sophia McKenna (*Baroque Oboe*)

Keith Puddy FRAM, FTCL (*Modern and Classical Clarinet*)

Andrew Watts (*Baroque Bassoon*)

Brass

Andrew Clark GGSM (*Natural Horn*)

David Staff (*Natural Trumpet, Cornetto*)

Iaan Wilson ARAM (*Natural Trumpet, Cornetto*)

Susan Addison (*Sackbut*)

Stephen Wick (*Serpent, Ophicleide*)

Anthony Halstead (*Natural Horn - Visiting Professor*)

Jeremy West (*Cornetto - Visiting Professor*)

Historical Keyboards

Virginia Black FRAM (*Harpsichord*)

Terence Charlston MA, M Mus.

ARAM, FRCO

(*Harpsichord and Basso Continuo*)

Neal Peres da Costa (*Fortepiano*)

John Toll MA, FRCO (*Harpsichord and Basso Continuo*)

Kenneth Gilbert

Hon RAM (*Visiting Professor of Harpsichord*)

Voice

Charles Brett MA

Hon RAM

Paul Esswood Hon RAM

Robert Spencer

Hon RAM (*Early*)

English Song Class)



The Academy's watercolour portrait of Henry Purcell



Christopher Hogwood, International Chair of Historical Performance, directs the Chamber Choir during the Academy's recent Purcell Festival

The department is concerned with all aspects of stylistically aware performance and seeks to inspire the interpretations of every Academy student. By training specialist performers (period instrumentalists and vocalists) and expanding the performance possibilities for 'modern' players and singers, it combines the role of the former Early Music department (which it replaces) with a broader involvement in the mainstream of Academy life.

The department provides Principal-study tuition on all period instruments and encourages modern instrument players to learn an equivalent period instrument during their studies. It is also possible to transfer to Principal study in a period instrument after the second year. For singers, interpretation classes, coaching and performance opportunities are available in earlier repertoire. Two baroque orchestras have been established which meet regularly and give concerts. One is an ensemble of period instruments, the other (directed by Elizabeth Wallfisch) plays on modern instruments but in a style appropriate to the period of its repertoire. The Brass and Vocal departments regularly give joint concerts using period instruments, most recently in a programme of Venetian music. For the 1995 Purcell Tercentenary, the Academy staged a three-day festival.

Specialist classes in general and detailed areas of performance practices are offered (ie national styles, tuning systems, ornamentation, compositional techniques, continuo practices, dance etc) by members of the department and visiting speakers. The teachers are active at the highest levels of their respective fields - as soloists and members of leading period instrument ensembles and orchestras. In addition to giving individual tuition, they are ideally placed to keep students in touch with opportunities and developments in the profession. Many former students now pursue successful careers in Early Music (eg violinists Monica Huggett, Andrew Manze, Elizabeth Wallfisch) often as part of chamber groups which started at the Academy. Christopher Hogwood, the International Chair of Historical Performance, takes an active role in the musical life of the department, directing classes, coaching ensembles and directing concerts.

Resources include a fine collection of instruments (originals and modern copies) which are available to students on loan and which furnish a large Baroque and Classical orchestra. There is also a well-stocked library of rare manuscripts and editions as well as modern editions and collections of many distinguished performers (including the Munrow Collection).

Contextual Studies

Head of Contextual Studies

Jeremy Summerly M Mus, MA

Michael Allis PhD, M Mus, B Mus

George Biddlecombe MA, PhD, ARAM

Timothy Bowers D Phil, B Mus, ARAM

Ruth Byrchmore M Mus, B Mus

Sarah Callis PhD, BA

Melanie Daiken M Mus, ARAM

Laurence Dreyfus PhD, M Phil, BA,

Dip Sup (Brussels), Hon RAM

(*Chair of Performance Studies, KCL*)

Jonathan Freeman-Attwood M Phil,

B Mus, Hon RAM

Amanda Glauert PhD, BA, ARCM

Neil Heyde M Mus

Iain Ledingham MA, FRAM, FRCO

Ian Partridge CBE, Hon RAM, LGSM

Curtis Price AM, PhD, Hon RAM

Peter Sheppard Dip RAM

Members of the Music Department,
King's College London

Supporting Studies

Richard Shaw B Mus (*Keyboard Skills*)

Denise Ham (*Conducting*)

David Pettit MA, B Mus, FRCO, Hon ARAM,

Hon FTCL

Nicholas Walker

Humanities

Michael Hrebeniak BA (*English*

Literature and Cultural Studies)

and other members of the teaching staff
at King's College London

Academic Studies are seen as central to each student's development as a performer. The students are offered a wide range of courses from across the disciplines of analysis, aural training, keyboard skills, historical musicology and performance practice - courses which are designed specifically to enhance students' awareness and effectiveness as performing musicians. The flexibility of the courses and the choices available allow students to follow their own interests, while also challenging them to extend their knowledge and experience in preparation for meeting the varied demands of today's music profession.

Techniques and Analysis: this two-year seminar-based course aims to develop understanding and appreciation of music at a technical

level. Pastiche composition is used to provide facility in manipulating musical materials and ideas. Analytical examination of musical processes provides students with the means for making informed and authoritative performance decisions. Each year is divided into two main sections: a course leading to a written examination and project work chosen by the student.

Class Electives are offered to students from the second year, encouraging them to explore specific areas of repertoire (eg Mozart Opera, Chamber Music, Late-Romanticism) and to develop certain kinds of technical expertise (eg Instrumentation, Specialist Keyboard Skills, Analysis, Counterpoint). The classes are run in seminar-style groups, with students expected to take initiative in



undertaking their own project work and in developing their critical responses to the latest research ideas from the various disciplines on offer.

Performance Practice and Professional Preparation is a core component in Years 3 and 4. The course embraces performance styles and ideas, interpretative issues and a practical insight into professional preparation.

Students are supplied with the tools to delve into unfamiliar musical repertoire as well as discussing performance styles and notions of musical interpretation in an historical and contemporary context.

The second semester of Year 3 is devoted to Professional Preparation. Students consider a variety of career issues which include arts administration, the establishment and running of a professional ensemble and seeking audiences. The implications and application of studio and computer technology are considered and students learn how to go about making and marketing a CD.

As a culmination of the PPPP course, Year 4 students deliver a 15-minute Lecture Demonstration. Working closely with a tutor, students choose topics which relate to historical or

contemporary performance traditions, or to historical or analytical interpretations relevant to the student's own repertoire.

Topics in Music History: a one-year course, concentrating on the social and political context of composers and their music. A variety of presentational methods is adopted, ranging from formal chronological surveys of large historical periods to informal discussion of specific works. The course aims to create an environment in which students can learn to question accepted terms and definitions.

Humanities study provides a good opportunity to broaden the basis of the B Mus degree in subject areas which are inextricably linked to music. Every art form has a presence in a culture, springing from the complex artistic and social concerns of a historical period, and cross-art form interactions are often as significant as internal evolutions. Moreover, the arts are central to changes in consciousness and perception - a major source of new information, intellectual enquiry and pleasure.

The Humanities curriculum, which is unique to the Academy, is designed to introduce students to new disciplines and thereby extend creative abilities through encouraging critical thought.

Subject areas, which range from literature and art history, to acoustics and languages, take into account the aesthetic, social, political and ethical issues facing the contemporary performing artist. Classes are structured as seminars, offering students an opportunity to engage in lively debate.

Curriculum and Research Working

Party: The aim of the Working Party is to encourage the consideration of a range of pedagogic matters and to provide a forum for the discussion of research work. Incorporating individual contributions and round-table sessions, its meetings are an opportunity for staff and students to explore a broad spectrum of issues.

The Supporting Studies curriculum is designed to enhance musicianship and broaden musical awareness. Its components are:

Aural Training: a compulsory part of the curriculum in Years 1 and 2, with the option to continue beyond the foundation level. The course will focus on pitch, rhythm, intonation, polyphonic awareness and texture. Improvisation and an awareness of acoustics form part of the course at the higher levels.

Keyboard Skills: compulsory for Principal-study keyboard players. The course covers score-reading, harmonisation, improvisation (including elements of jazz) and accompaniment. There is also a foundation course for students with little or no experience of keyboard playing.

Conducting: all students study the basic elements of baton technique and ensemble training.

Technology: an introductory course for all students, covering computer

production techniques (sequencing, synthesis, digital editing etc). A knowledge of these techniques is now essential to the performing musician.

Art of Teaching: specialist classes in vocal and instrumental teaching are held for undergraduates, normally in their third year. The classes form part of the requirements for the Licentiate (LRAM) Diploma of Teaching.

Church Music

Patrick Russill MA, Hon RAM

(Head of Church Music)

Francis Grier MA, FRCO *(Consultant)*

David Hill MA, FRCO *(Consultant)*

Martin Neary MA, Hon RAM, Hon FTCL

James O'Donnell MA, FRCO, Hon FTCL

Church Music may be taken as a Principal study at postgraduate level (Advanced Course) and by undergraduates as class electives in years 2-4 of the B Mus Course.

The Principal-study postgraduate curriculum includes; specialist studies in choral direction and complementary studies including choral and congregational repertoire, vocal technique, choir conducting, composition and arrangement, liturgy and worship, basic theology and scripture, administration, communication skills and, where appropriate, diploma preparation.

Services are regularly devised and presented in the Course's liturgical home, St Marylebone Parish Church, and leading church musicians, clergy scholars and broadcasters regularly work with course members.

Alexander Technique

Director

Dorothea Magonet Hon ARAM

Members of the Society of Teachers of the Alexander Technique

Ilana Machover

Judith Magidov

John Hunter

Paul Moore

Graham Griffiths ARAM

Jan Steele

Lady Davis Hon FRAM

Honorary Consultant

Misha Magidov

Many performing artists consider the Alexander Technique an indispensable foundation on which to build their professional skills.

The Technique is concerned with an understanding of the body in relation to the stresses and demands of the modern world. It enables people to release unnecessary tensions, change habits acquired through years of physical misuse, and learn to prevent

interference with the delicate and finely developed mechanisms of balance. This is particularly relevant to the young musician preparing to enter a highly demanding and competitive profession. Students can apply for a course of lessons, which are generally given weekly on a one-to-one basis. Classes in small groups are available for students who have had lessons in the past. Student demand is considerable; with renewed private funding, every effort is made to meet this demand.

Music in the Community

Graeme Humphrey ARAM (*Director*)

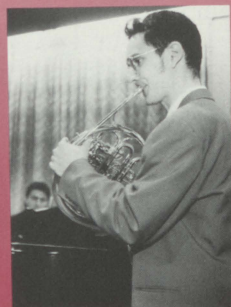
Margaret Hubicki MBE, FRAM, FRSA
(*Consultant*)

This programme explores the many ways in which music can be used to benefit sick and disabled people (including the physically, mentally or sensorily impaired). It is designed to widen the horizons of the students through a basic knowledge of different illnesses and handicaps and the musical requirements for each group, encouraging the disabled to develop creativity and learning how to use music as a means of communication, whether for the concert platform, classroom or hospital ward.

Students may attend work at the Nordoff-Robbins Music Therapy Centre and audition for concerts given by the Council for Music in Hospitals in many different venues. Advice is available on every aspect of music for the sick and disabled. There is contact with 'Live Music Now', Shape, the Royal National Institute for the Blind and the Association of Professional Music Therapists in Great Britain.

The Academy is very grateful to many commercial and charitable organisations for their recent help in enhancing many aspects of this course.

*Entrance
to the
Academy
1997-8*





entrance qualifications

Undergraduate (B Mus)

Age: 17 at the time of registration
(but see below – Special Admissions).

Entrance standards: evidence of professional performing potential in Principal study, sound general musicianship and a good aural response. There is no formal minimum standard in Keyboard Skills but a Grade 5 minimum standard of the Associated Board is desirable in piano, where keyboard is not the Principal study, to enable students to improve their general musicianship.

Academic qualifications: normally at least two A-level passes including

- (i) A or B grade in Music
- (ii) normally B or C in at least one other A-level subject
- (iii) a good pass in GCSE European foreign language is desirable
- (iv) a pass at 'AS' level counts as a half 'A' level.

Scottish and Irish candidates require a B grade and at least four C-grade passes in Highers and the Leaving Certificate respectively.

Special Admissions: sympathetic consideration is given to:

- (i) those below the normal minimum age (but not below 16)
- (ii) other gifted candidates who lack the normal minimum academic qualifications

Alternative qualifications: the University of London's 'double' 'A' levels in Music will satisfy the two-'A' level requirement. Grade 8 passes of the Associated Board in a practical study and theory are accepted as the equivalent of one 'A' level pass in Music.

Overseas candidates: these candidates may verify the acceptability of their qualifications with the Academic Registrar, but must remit official transcripts with their application forms.

Postgraduate

Age: normally 21 by 31st December in the year of entry.

Entrance standards: at least equivalent to a recognised music diploma in the Principal study.

Academic qualifications: candidates should normally be completing or have completed a full-time (undergraduate) course of musical study. Candidates for the M Mus must possess a good honours degree in Music.

Candidates in their thirties are not usually encouraged to apply, although consideration will be given to all applicants, particularly those applying for a Masters degree or in subject areas such as singing and composition.

English for musicians

Those accepting a place at the Academy, who are from a country where English is *not* a first language, are required to demonstrate their language proficiency. The Academy has adopted the International English Language Testing System (IELTS) and students are required to take this examination, in their own country, soon after accepting a place at the Academy. Students will also be required



to attend a three-week preliminary course immediately preceding their first term at the Academy, as well as regular classes during the term time. An extra fee, in addition to the general tuition fee, will be payable. Full details are issued by the Academic Registrar to those accepting an Academy place.

Entrance procedures

The main auditions for entry to the B Mus (Perf) and Postgraduate Courses in September 1997 will be at the Academy in the week beginning 9th December 1996. However, in a number of cases auditions may take place in the preceding week.

The audition may last up to a full day; candidates are therefore advised to make appropriate arrangements.

Applications for admission, on the official entry form, together with the audition fee of £40 for those auditioning in London (£110 sterling for North American candidates – see page 57) must reach the Academic Registrar no later than 1st October 1996 (8th January 1997 for conductors). **If the applicant is deemed unsuitable for the Entrance Audition the application fee will be refunded** (half the fee for all composers). Those who wish to be considered after 1st October should send a curriculum vitae to the Academic Registrar; a late fee of £10 is payable by those subsequently called for audition.

Please note that the three-year B Mus Course (Code W302) offered by the Music Department at King's College London must be separately applied for via the UCAS system.

The M Mus (Perf) Course code is AMW 3U7.

Audition Requirements

Principal Study

General: the audition is of approximately 20 minutes' duration (up to 30 minutes for postgraduates according to the subject). *Technical work* (scales, arpeggios etc) may be required of all instrumentalists. *Sight reading* will be given for all candidates ('prepared study' for violinists, singers and organists).

Accompanists: an accompanist will be available, but candidates are strongly advised to bring their own.

Violin: undergraduates – normally the first movement with cadenza of a concerto by Haydn or Mozart, a contrasting piece and all scales and arpeggios as well as 3rds, 6ths and octaves

(3 of each – candidate's choice);
postgraduates – the first movement of a major concerto written after 1800, a contrasting piece and technical work. There will also be a 'prepared study' test sent to all candidates in advance.

Viola and Cello: the first movement of a major concerto, a contrasting piece and technical work. Technical requirements are as for Grade 8 of the Associated Board; sight reading.

Double Bass: one piece (own choice) plus two excerpts from orchestral repertoire; sight reading.

Classical Guitar: *undergraduates* should present three pieces and *postgraduates* four pieces from (i) a contrapuntal work written between c.1550-1750 (ii) a movement in sonata form (iii) a theme with variations (iv) a dance movement (v) a work, or movement(s), written after 1950.

Harp: two contrasting pieces, one of which must be from the twentieth-century, plus a study; details of scales and arpeggios from the Academic Registrar.

Woodwind: the first movement of a major work and a contrasting piece.

Brass: a free-choice programme; one or two of the works should be an original composition for the instrument.

Timpani and Percussion: detailed audition requirements may be obtained from the Academic Registrar.

Singing: a free-choice programme, sung from memory, reflecting contrasts of style, period and language (two or three should be offered). At least one song/aria must be in a language foreign to the candidate. Candidates for the Opera, Musical Theatre or Concert Courses (advanced specialisms) should include two contrasted songs/arias

appropriate to their preferred specialism. Candidates must perform a 'quick study', provided on the day.

Piano: a programme consisting of 2-3 pieces contrasting in period, character and style.

Piano accompaniment: accompanists should bring their own soloist(s), and present a contrasted programme of songs and/or instrumental works. A short, technically demanding solo work should also be presented. Some tests of musicianship/keyboard skills may be given.

Répétiteur: répétiteurs should coach their singers in two contrasted arias, and prepare a scene from a repertoire opera. A reasonable knowledge of at least two foreign languages is expected.

Organ: details of three pieces (Baroque, Romantic, twentieth-century) and a piano requirement are sent to candidates one month before the examination; there is also a 'quick study' presented 10 minutes before the audition (no keyboard available for preparation of this).

Composition: *undergraduates* must send several examples of *original* work including at least one large-scale orchestral/ensemble piece; *postgraduates* must send at least three pieces including an orchestral work and another including solo voice(s) and/or chorus. All Composition candidates must send their portfolio of works to the Academic Registrar by 18th October 1996.

Jazz: detailed audition requirements must be obtained from the Academic Registrar. Candidates are required to demonstrate proficiency in their chosen idiom(s), including instrumental or vocal technique, improvisation, sight reading and ability to relate to an

accompanying group (provided from current students). Composers must submit a portfolio – as outlined in the previous paragraph.

Commercial Music: the curriculum is for composers who can demonstrate versatility in 'popular' and conventional styles. Candidates must submit, by 18th October 1996, a portfolio comprising a song arrangement with ensemble and a short orchestral band work to demonstrate skill in scoring. Professional potential is looked for.

Conducting: Entrance auditions for orchestral (not choral) conductors are held in February for entry in the following September. Overseas and EU candidates – see *opposite* for other important information. The closing date for the receipt of applications is 8th January 1997.

Other subjects: two or three contrasting pieces should be offered, preferably works not prescribed in any current examination or college entrance-audition list.

Academic Work

Musicianship and keyboard skills tests may be required of all prospective undergraduates. Appropriate aural tests may also be administered and students may be asked to play a piano piece prepared in advance.

Written paper: all undergraduate candidates are required to take a written paper which comprises harmonisation of a simple melody, questions on a musical extract – harmony, tonality, motif, structure, style etc – as well as a short essay question of a general musical nature. The Academy regrets that it cannot issue specimen papers.

Written work: undergraduates should bring a few examples of written work (harmony exercises, history of music essays etc). Prospective M Mus students are asked to submit two samples of their essay work with their application.



Candidates from overseas

Candidates from overseas

All Western European candidates *must* attend the main auditions in December 1996. Other overseas students are strongly advised to do likewise (*but see also opposite*).

Candidates living in North America (Canada, USA)

All candidates from North America *must* attend for audition *either* in London in December 1996 *or* in early 1997 in the USA (Chicago or

Philadelphia). However, the auditions in the USA will not be open to composers or conductors (*see below*).

Candidates wishing to take their auditions in the USA must ensure that the application form is returned to the Academic Registrar by 1st October 1996. The application fee is £110 sterling.

Candidates from Asia

All candidates living in Asian countries *must* attend for audition *either* in London in December 1996 *or* in early November 1996 in Tokyo, Seoul or Hong Kong (*see below*). However, these auditions will not be open to composers or conductors (*see below*).

Auditions for candidates in Asia (all courses)

Applicants from these countries should apply as follows:

Japanese Centre: apply direct to:
University Consultants, 1-2-38-402,
Sadohara-cho, Ichigaya, Shinjuku-ku,
Tokyo 162, Japan.

Korean Centre: apply direct to:
c/o H Ro-Shorr, 694-6 Yoksamdong,
Kanguamgu, Seoul, Korea.

Hong Kong Centre:
Attn: Miss Susanna Sze
Hong Kong Academy for Performing
Arts, 1 Gloucester Road, Wanchai,
Hong Kong (GPO Box 12288 H K)

These applications must be received in the Asian centre concerned by the date shown on the individual application form.

Cassette recordings

Cassette recordings of Principal-study performances may only be submitted by applicants living in countries other than in Western Europe, Asia or North America. Tapes must be received by 1st November 1996.

Candidates who are offered a place on the evidence of a tape recording *must* attend a confirmatory audition in the *first week* of the academic year. If this is not satisfactory, these students may continue to the end of the first semester in the February; tuition fees for the second semester are then not payable.

Composers

Composers must submit a varied portfolio of their work to be received by 18th October 1996. Applicants not deemed suitable for further consideration will be given a half refund of the application fee.

Conductors

(UK auditions only)

The closing date for applicants is 8th January 1997. Overseas or EU candidates may, if they wish, submit a video recording of their orchestral conducting (*not* choral) which will be regarded as a preliminary assessment. Candidates deemed suitable to proceed to a full audition will be required to attend the February 1997 auditions at the Academy: those considered unsuitable will receive a half refund of the application fee. Video tapes must be received by 8th January 1997.

Tuition Fees

Fees for full-time courses for 1997-8 have not yet been fully determined. As a guide, inclusive fees for 1996-7 are as follows:

Home and EU students:

B Mus: £1,600

Advanced £3,400; M Mus: £3,600

Overseas (non-EU) students:

B Mus (except Vocal Studies) £9,100

Advanced Course
(except Vocal Studies): £8,800

Vocal Studies only: £10,500

M Mus (except Composition) £9,100

M Mus (Composition only) £8,800

M Mus (Vocal Studies) £10,500

Students from the Channel Isles and Isle of Man must check with their local education authorities as to the level of fee support they will receive, since they will be charged at the Overseas Students rate.

Other Fees

Application Fee – £40

Application Fee for US audition –
£110 sterling

Late application fee – £10

English for Musicians course – £300
for a full year.

Local Authority Awards and Grants

Students resident in the United Kingdom are normally eligible for an award from their Local Education Authority for the B Mus Course. Discretionary awards may be available for the Advanced and M Mus Courses. Such awards cover fees and may include a contribution towards maintenance. It is essential to apply to the local authority as early as possible following acceptance by the Academy.

EU Students: B Mus Course

The British Government accepts responsibility for the payment of EU students' fees for the B Mus Course, provided that such students satisfy the normal requirements (as for British students). EU students therefore normally qualify for support provided that they have not previously followed a course of full-time higher education in an EU country.

Payment of Tuition Fees

In accordance with the undertaking required from students when accepting places at the Academy, fees for the first year of studentship for Home and EU students are payable in all circumstances. Unless the Academy has written assurance from the student's Local Education Authority or from EU Authorities in England that they will be paying fees on behalf of the student, or that they will be met by other bodies such as charitable trusts, the first year's fees are due by 1st September prior to the start of the academic year. Non-payment by the due date will mean that the student's place cannot be guaranteed. In accordance with the undertaking required from students when accepting places at the Academy,

fees for each year of studentship for **overseas students** are payable in **advance**, and a deposit of 25% of the full year's tuition fee is required by 8th April 1997, the balance of the fee to be paid before 1st September 1997. All **Home and EU students** not receiving a mandatory award are required to pay a deposit of 15% of the full year's tuition fee by 8th April 1997, the balance to be paid before 1st September 1997. Non-payment will mean that the student's place cannot be guaranteed. In cases of extreme financial hardship a student may apply in writing, with full details, to the Director of Finance by 1st August 1997.

Bursary Applications

Bursary applications must be lodged by 31st January 1997 (application forms are available from the Academic Registrar). Bursary funds are limited, and assistance is more readily available to postgraduate students. Students in receipt of bursaries may be required to contribute to the work of the Academy.

Termination of Studentship

Where a student withdraws from studentship, after the completion of the first two terms, one clear term's notice of intention is required. Failing this the

Academy will charge one term's fee in lieu of notice.

Certification of Fees

All new students (other than those who have been approved for a Local Authority or EU award), when accepting a place at the Academy, must produce a written assurance, certified by an authoritative person such as a bank manager, that the student has financial resources to cover the fees for the entire course.

Overseas Students

Fees for overseas students (except EU) are considerably higher than for home students. To be eligible for home rates a student must have been *ordinarily* resident in the United Kingdom for a minimum of three years prior to 1st September of the year in which the course commences. Foreign (non-EC) nationals do not qualify for UK/EC status through residence in an EC country except the UK. Students are urged to verify their residential status before accepting a place at the Academy and so be certain of their fee obligations. In cases of doubt, the Academic Registrar can give advice. Arrangements to obtain a visa to study at the Academy must be made in good time. The Academic Registrar can write a letter of support if names and addresses of Embassy representatives are supplied.

USA Students

The Academy is designated as an eligible institution for American students to apply for a Guaranteed Student Loan (GSL) or for deferment of payment on an existing GSL account. The Academy's 'School Code Number' is 011764. The Academic Registrar can supply further information concerning the GSL programme.



Gallery of Recent Students

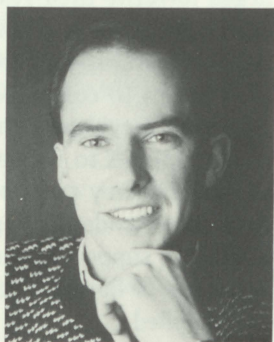
Many famous musicians – singers, players, conductors, composers – studied at the Academy. Some have returned as teachers to stimulate new generations of young musicians; others have settled all over the world and become leaders in their chosen branches of the music profession. Amongst the most distinguished names are: Sir Arthur Sullivan, Sir Henry Wood, Sir John Barbirolli, Dame Eva Turner, Dame Myra Hess, Sir Arnold Bax, Sir Clifford Curzon, Dame

Moura Lympany, Denis Brain, Richard Rodney Bennett, Sir Harrison Birtwistle, Nicholas Maw, Michael Nyman, Sir Simon Rattle, Felicity Lott, Philip Langridge, Leslie Garrett, Evelyn Glennie, Joanna MacGregor, Graham Johnson, John Dankworth and Edmundo Ros.

Academy students develop their musical talents in all sorts of ways. There is no room here to depict all our distinguished alumni, so the photographs on these three pages show just a handful of recent students who have entered the music profession within the last decade or so and have already made their mark.



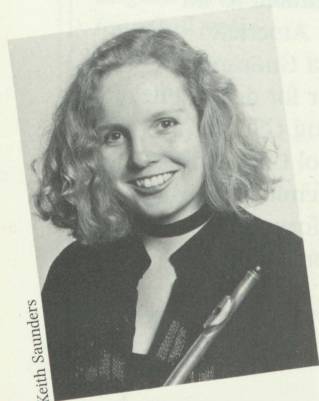
Jonathan Kelly
(1991) principal oboe,
City of Birmingham
Symphony Orchestra



Neal Davies
(1990)
bass soloist



Ashley Solomon (1991)
baroque flute/recorder;
co-director, Florilegium;
professor, Royal College
of Music

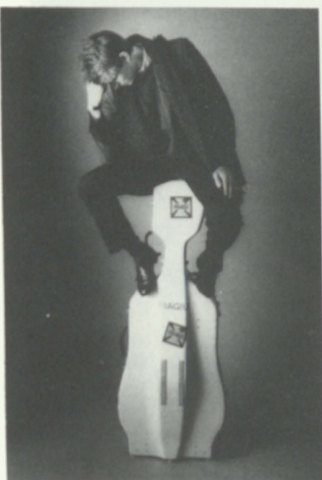


Medea Quartet
(1993)
quartet-in-residence
York University

Lorna McGhee
(1993)
co-principal flute,
BBC Symphony
Orchestra



Lesley Hatfield
(1986) leader, Ulster Orchestra



Paul Marley
(1991) principal cello, Royal
Liverpool Philharmonic Orchestra



Mark Wigglesworth
(1989) conductor,
BBC National Orchestra
of Wales; musical director,
The Opera Factory



Christopher Yates
(1988) principal viola,
City of Birmingham
Symphony Orchestra



Michael Edwards

Sophia Rahman
(1992) pianist and chamber
musician; winner, Royal
Over-Seas League
Accompanists' Prize 1992



Claire Briggs (1987)
principal horn,
City of Birmingham
Symphony Orchestra;
solo recording artist,
Classics for Pleasure



Carpenter Turner

Robert Plane
(1992) principal
clarinet, Northern
Sinfonia; winner, Royal
Over-Seas League Gold
Medal and First Prize
1992



Hanya Chhala

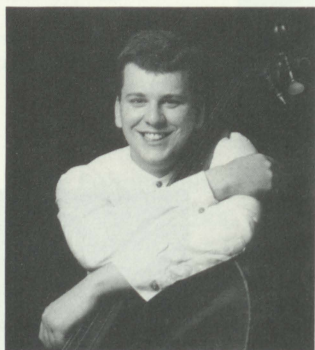
Andrew Manze (1987) associate director
and concert master, Academy of Ancient
Music; director, Concerto Copenhagen
(Denmark) and La Stravaganza (Cologne,
Germany); solo recording artist, Harmonia
Mundi USA

Gould Trio
(Lucy Gould,
violin, Martin
Storey, cello,
Gretel
Dowdeswell,
piano, all
1991)
multiple
international
prizewinning
chamber
ensemble



Carpenter Turner

gallery of
former students



Jason Bell

Dominic Seldis (1992)
soloist, chamber musician
and freelance double bass



Carpenter Turner

John Bradbury
(1991)
second clarinet,
London Symphony
Orchestra



Gareth Small (1993)
associate principal
trumpet, Hallé Orchestra



Clive Banda

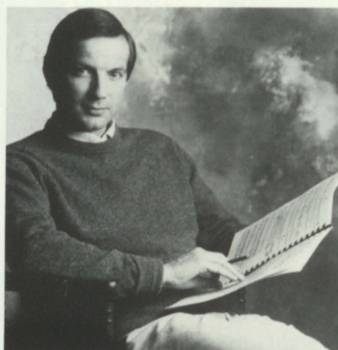
**The Leopold
String Trio**
(1995)



Jason Bell

Emily Beynon
(1991) principal flute,
Royal Concertgebouw
Orchestra of Amsterdam

Peter Rauter



Nigel Clarke (1987)
composer-in-residence,
Black Dyke Mills Band

below:

**Hans-Peter and
Volker Stenzl** (1990)
duo pianists, multiple
international prizewinners,
recording artists,
Deutsche Harmonia Mundi



Rachel Gough
(1988)
principal
bassoon,
BBC Symphony
Orchestra



Support Groups

The RAM Foundation actively administers the funds for student bursaries and scholarships. These funds have been substantially provided over the years by public subscription and private donation.

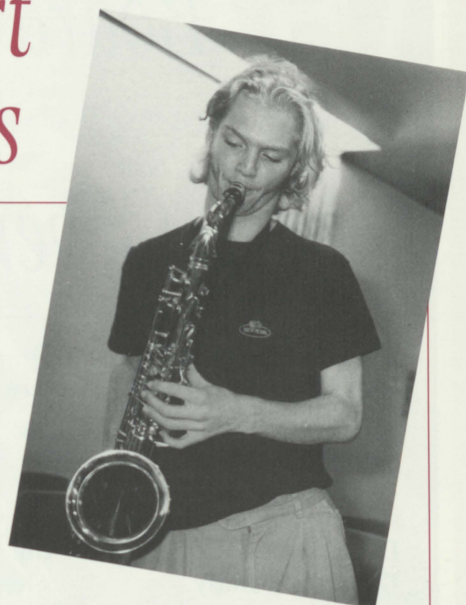
Chairman: The Lord Armstrong of Ilminster GCB, CVO, MA, Hon FRAM

The Committee of Development comprises Mr George Nissen CBE (*Chairman*), Mr David Brewer, Mr Sam Gordon Clark, Mr David Marlow, Mr John Reizenstein and Mr David Scroggie, and works closely with the Development Office to seek recurrent funds to help underwrite the Academy's educational plans – including sponsorship for musical events and new courses, endowments for major teaching posts and finance for all aspects of student welfare and recreation. The Development Office also promotes the Academy both in Britain and abroad, publishes the Diary of Events and regular Newsletters and co-ordinates all fund-raising events.

Director of Development:
Peter Shellard BA, Hon FRAM

The RAM Guild, founded in 1988, draws its members from the Fellows, Honorary Fellows and Honorary Members of the Academy. Like the *Friends*, it supports student performances and activities and has its own special events and receptions.

Chairman: Norman Tattersall FRAM



The Friends of RAM aim to involve interested members of the public in the Academy's musical and social life. There are over 500 supporters who have benefited by attending special events, receptions and parties while helping the Academy in its life and work. Those interested should apply to the Membership Secretary (tel: 0171-873 7333).

Chairman: David Elyan

The RAM Club, founded in 1889, promotes social activities among those who were former students of the Academy. There are 1,600 members. Meetings – social and musical – are held periodically. Students are especially welcome. The Club affords members opportunities to meet professors and other Club members on a social level, as well as to attend courses given by international artists. Further particulars may be obtained from the Honorary Secretary, at the Academy.

President: Frank Wibaut FRAM

Board of Directors and Governing Body

President

HRH The Princess of Wales Hon FRAM

Vice-President

Sir David Lumsden Hon RAM

Directors and Members of the Governing Body

Guy Whalley MA, Hon FRAM (*Chairman*)

The Lord Armstrong of Ilminster

GCB, CVO, MA, Hon FRAM

Sir Rodric Brathwaite KCMG, GCMG,

Hon FRAM

The Hon Mr Justice Carnwath CVO,

Hon FRAM

Sam Gordon Clark Hon FRAM

Sir Hugh Cubitt CBE, JP, DL, FRICS, Hon FRAM

Peter Hemmings MA, LLD, Hon FRAM,

FRSAMD

Michael R Hoare Hon FRAM

(*Hon Treasurer*)

Barry Ife BA, PhD, ALCM, FKC

The Rt Hon Lord Lloyd PC, Hon FRAM

Donald Mitchell MA, PhD, Hon RAM

George Nissen CBE, Hon FRAM

Robert Ogden Hon FRAM

John Reizenstein Hon FRAM

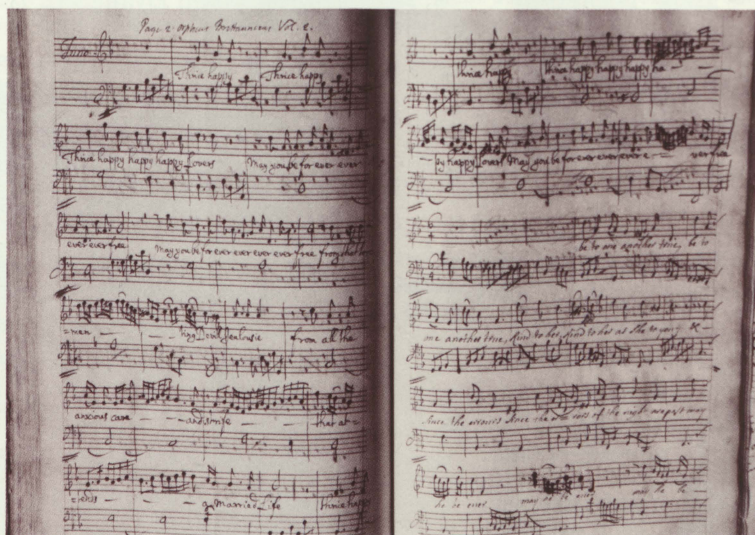
Andrew Stewart-Roberts, Hon FRAM

Representatives to the Governing Body

Two Professorial Staff Representatives

Two Student Representatives

One Administrative Staff Representative



Original score of Purcell's *The Faery Queen*, in the Academy's Library



King's College London
The Strand
London WC2R 2LF
Tel 0171-836 5454

Royal Academy of Music



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Rita Castle, pages 5, 7, 13, 17 right, 18, 19, 20, 21, 22, 25, 46, 48, 52, 54, 56, 64; Clarion/Seven
Muses, page 41; Hanya Chlala, front and back cover and pages 2, 6, 10, 11, 16, 17 left and middle, 27,
28, 29, 31, 34, 51 middle, 59; Chris Christodoulou, page 38 left and right; Ian Murray, page 1;
Tanja Niemann, page 26; Recognition, page 35; Lincoln Russel, page 24; David Sillitoe, page 44 left.
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Academy
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Music



Royal Academy of Music
Marylebone Road, London NW1 5HT
Telephone 0171-873 7373
Fax 0171-873 7374